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WILLIAM B. MACK

THE MATINEE GIRL



THE crimson drama, *The Lady Shore*, which we had been expecting from the pens of the collaborators known chiefly through the fame of their husbands, Mrs. Vance Thompson and Mrs. Harry B. Smith, was not of the torrid hue we anticipated. Rather was it of a delicate, soulful pink. The authors displayed all the idealism of sixteen-year-old schoolgirls in handling the life of one of the most infamous courtesans of history. They made her a creature much too tiresomely good to companion with the vital King Edward of that time. She belonged in a calendar of saints instead of the morally honeycombed court through which they made her wander. Could jolly Jane Shore come back upon these days she would cry mercy of her dramatists, and with finger on eyelid, perhaps with one of the Shore winks that captivated Edward, beg: "Make me a little more—ah—human, you know."

Miss Harned could have run a much longer gamut of emotion than the irritating two or three notes the framers of her play gave her. She has left the shallows and reached the depths of emotional possibilities, and one regretted seeing her pose for a candy-faced, insipid creature. She has the eyes of a tragedian. We cannot get away from the memory of those eyes, and we would like to see her in a play whose possibilities matched their tragic depths.

An encyclopediad might be written on the voices of actors and how to improve, file down, in any manner reduce them. Two evil extremes met in Miss Harned's play. John Blair seemed proud of his. Indeed he impressed one as being very well satisfied with his entire equipment. It was patient throughout the performance that he thought oftener of John Blair than of the Duke of Gloucester. He and Julius Steger might hold an interesting conversation on the sufficiency of the self and the inadequacy of all else. No doubt Mr. Blair believed that his voice was in pleasing contrast to the booming tones of the youthful Robert Loraine. It is a question of aesthetics, perhaps, the choice of a delivery that resembles the shooting of a mouthful of hard peas into space or the trickling of a thin stream of molasses from an excessively small aperture.

The voice of that talented and cultivated young actress, Margaret Wycherly, is generally admired. But Miss Wycherly was not born with those tones like mellowed gold. They represent rigorous vocal lessons followed by years of self-training. Everything has its price, and that which Miss Wycherly paid for hers was four hours of vocal practice a day for as many years.

Dashing Tim Frawley, late manager magnate of the Pacific Coast, with coif like a shop girl's drooping, eyebrow meeting pompadour, is a sight to depress his Western admirers. Mr. Frawley would have played Bobbie Burns well in Nancy Stair had there been anything to play. But he flitted on and off the stage, a dark, ill-dressed shadow, that recites a few lines of his own poems and disappears, leaving a blurred, unsatisfying picture. The fault was not Mr. Frawley's. Mr. Potter's short order plays frequently treat ambitious actors thus. Why doesn't some one write a play around the real Robert Burns, the vital personality of whom it was written: "There were three Burns: Robert Burns, the poet; Robby Burns, the weak victim of his own plenitude; Bobbie Burns, who while he lived was wicked?"

Little inelegancies and commonplaces of speech without even the excuse of being turgid slang have vogue in the playhouses of New York. One night last week we had the pleasure of listening three times in one evening and in the progress of one play to the phrase, delivered each time with mighty impressiveness: "As sure as God made little apples." Elsewhere we heard in a presumably well written play the phrase, "I'll fix it."

Ye players all who would subtract somewhat of those bulging hips and calves, those too generous arms and that too opulent bosom, attend! By way of old Lunnon comes this dietary prescription by which Englishwomen remove avor-dupois at a rate so rapid as to be startling—so rapid that I won't tell you lest I lose your hard-earned confidence:

Tea or coffee without milk or sugar may be taken and plain lemon juice in water, but no beverage of any kind containing sugar may be taken.

You will please remember that for the time being sugar is cut off in all forms, and if you require a sweetening substance you must for all purposes use salt water. Bread and farinaceous foods are recharged, with the exception of one ounce of dry toast at breakfast and at the other meals the "C" or royal biscuit. These are nourishing and strengthening, but not fattening.

Fats and butter, milk, cheese, eggs, etc., are all cut off for the time being.

The quantity of food given are what I consider ample for all the requirements of the system. You need not necessarily eat all I allow at any meal if less satisfies, but do not exceed in any way without my permission.

Exercise is a desirable adjunct as it improves condition while weight is being lost and the great point is to get a fair amount every day, but to avoid fatigue.

7.15 to 7.30 a.m.: Sip a tumbler of hot water. A squeeze of lemon may be added if liked.

Breakfast 8 a.m.: One or two cups of tea or coffee sweetened with saslin or saccharin. No milk or cream. One or two of the "C" or royal biscuit, or one ounce only of dry toast. Four ounces of lean grilled steak, chop or kidney or of chicken or game, hot or cold, or of lean, cold tongue, or of grilled or boiled sole, plaice, cod, turbot, brill, haddock, or whiting. Plain condiments only as below.

10 to 10.30 a.m.: A cup of beef tea may be taken if liked.

Lunch, 1.30 p.m.: Four ounces lean beef, mutton or lamb, or of chicken or game or rabbit, hot or cold, roast or boiled. Gravy must in all cases be cleared of fat, in which case it can be taken freely (no bread sauce or crumbs allowed). Four ounces of

any vegetables as mentioned below, plainly boiled and without butter. Four ounces of any of the fresh fruits in season without cream and no sugar. Sweeten with dissolved saslin. Salads may be taken if liked if without oil or beets. One "C" or royal biscuit. Water or soda. A cup of coffee without milk or sugar may be taken at any time desired.

Afford a cup of tea without milk or sugar can be taken, or of beef tea at any time.

Dinner, 7 p.m.: Clear soup (plain julienne or gravy), three or four ounces of fish as at breakfast, and four ounces of meat as at lunch, or less fish, and more meat if liked. Vegetables, stewed fruits, salad, biscuit, and liquid, same as given at lunch.

A cup of beef tea at any time.

Before retiring at night sip a tumbler of water.

Condiments must be plain, such as Worcester and anchovy sauces, ketchup, pepper, mustard, salt, vinegar, walnut pickle, horseradish, etc.

Salads and vegetables: Watercress, radishes, lettuce,

cucumber, mustard and cress, spinach, asparagus, celery, Brussels sprouts, cabbage of all kinds, cauliflower, broccoli, sea kale, vegetable marrow, green beans, tomatoes, artichoke, endive, sorrel, salalify.

No peas or potatoes.

The chance of his life has come to Robert Mantell. A young woman has written him offering to liven up his productions by playing mouth organ solo between acts. She says in a letter which he mistook for Volapük until his leading woman pointed out to him that it was merely advanced spelling—spelling with regard only for sound, not for appearances—that besides being the only mouth-organ artist on the stage she is handsome and has her own trunk.

THE MATINEE GIRL

FUNERAL OF MAURICE BARRYMORE.

Funeral services for the late Maurice Barrymore were held on the morning of March 29 in the Mortuary Chapel of the Stephen Merritt Burial Company at Nineteenth Street and Eighth Avenue. The services were private, according to the wishes of the family, the only person present being Ethel Barrymore, William Gillette, Alf Hayman, John Drew, Benjamin T. Fagan, and a woman friend of the family. Upon the black broadcloth casket was a large pillow of orchids and gardenias from Miss Barrymore, and round about the bier were a number of beautiful floral offerings, one from Charles Frohman, a stand of lilies and carnations sent by Boston Lodge, No. 10, B. P. O. Elks, which bore a streamer with the words: "Charity, Justice, Brotherly Love, Fidelity" and a wreath of roses from Frederick Gebhard, besides many smaller tokens from other friends. The Rev. George C. Houghton, of the Little Church Around the Corner, read the funeral service of the Episcopal Church, and immediately at its close the family left for Philadelphia on a special car with the

They were met at the station in Philadelphia by Mr. and Mrs. Sidney Drew, Mrs. John Drew, Horace McVicker, and J. C. Hyde, Miss Barrymore's manager and business-manager. John Barrymore also arrived there a little later. In spite of the efforts of the family to insure privacy several hundred persons gathered near the old Drew plot in Glenwood Cemetery to witness the burial. Most of them were simply curiosity seekers, the only theatrical representation present being the stage hands of the Garrick Theatre and Miss Barrymore's maid, Nannette Watson.

The casket was encased in an outer burial case of highly polished oak, beautifully ornamented, and bearing plate with the simple inscription: "Maurice Barrymore." The body was buried beside that of Mrs. Barrymore.

MRS. RICHARD HENRY SAVAGE LECTURES.

The Hotel St. Regis ballroom will be the scene of a debut matinee on Tuesday afternoon, April 11, at 4 o'clock, when Mrs. Richard Henry Savage will make her first public appearance in New York as a lecturer. It will also mark the occasion of the first public entertainment at the St. Regis.

"Marie Antoinette" will be the subject of the lecture, and Mrs. Savage will appear in the royal court costume of the period. Mrs. Savage has many friends who will remember with pleasure the private lectures which she gave a few years ago at Mrs. Moffat's, Mrs. Russell Sage's and in Senator Clark's picture gallery, her subjects then being "Madame la Pompadour" and "The Du Barry". Mrs. Savage a few weeks ago gave her lecture on "The True Du Barry" at the Lakewood Hotel at Lakewood. Soon after she received an offer of an engagement from Nixon and Zimmerman, of Philadelphia, to lecture in Baltimore, Washington, Philadelphia and Pittsburgh. She has accepted the offer and will start on the tour soon after her lecture at the St. Regis. The Stony Wold Sanatorium will benefit from the proceeds of this lecture, as it did from the lecture delivered by Mrs. Savage at Lakewood. One of the most interesting of the lectures in which Mrs. Savage will be heard later will be that on the late Pope Leo, with whom the lecturer had a long interview when abroad. Mrs. Savage has given a great deal of study to the subjects of her lectures, which embrace, besides the subjects mentioned, the famous figures of Catherine of Russia, the Empress Josephine, Elizabeth of England and others. To each of these lectures Mrs. Savage adds interest by appearing in costumes of the periods described. James W. Morrissey is directing the appearances of Mrs. Savage.

FLORA-FLORIZEL.

Flora-Florizel, a fairy operetta in one act, libretto by Doris Franklyn, music by William Van Iperen, was produced March 28. Mr. Van Iperen was at the piano. In the piece Mrs. Kitty Cheatham was Flora, the Queen of the fairies. Others in the cast were from Mrs. Ogden Crane's School of Opera, and included Nannette Wiloughby, Josephine Costello, Lillian Vetter, Edna Holtom, Maude S. Kirland, May Luscombe, Beth A. Steele, May Glynn, A. P. Hackett, A. E. Harry, W. R. Brandon, Raymond Crane, Charles Bardenhagen, and Elle Ebeling, who danced cleverly.

The Queen of the Fairies falls in love with Florizel, and renounces her fairy kingdom for him, but the fairies finally beg her to resume her reign, and ask that Florizel be their king. When the curtain fell Miss Franklyn, the youthful librettist, was called out to receive many tributes of flowers. No tickets were sold, the performance being an invitation affair for the friends of Mr. and Mrs. Gilbert Franklyn and their daughter.

MEMORIAL TO MRS. GILBERT.

Henrik Ibsen's play, *The Master Builder*, will be presented for a single performance at a Broadway theatre about the middle of April, with a special cast. The proceeds will go to the fund for the erection of a memorial window to the late Mrs. G. H. Gilbert. The idea of the matinee originated with the younger members of several old theatrical families who desire to present this play and to donate the funds to some laudable purpose. William Seymour has kindly consented to direct the rehearsals. Among those who have already volunteered their services are Amy Rickard, Ida Jeffreys-Goodfellow, Davenport Seymour, George Farren and Douglas J. Wood. An effort is being made to secure for the principal male role the services of one of the best known leading men now playing in New York. There will be interesting personal and social features connected with the performance that will make the affair attractive and remunerative.

EARL OF PAWTUCKET IN WRECK.

The Overland Great Northern passenger train No. 235 jumped the track at Silica Spur, two and a half miles north of Basin, Mont., at 12.45 o'clock March 30. Engineer John Weber was instantly killed and fireman Tom Davis escaped with a crushed arm and leg. Lawrence D'Orsay and the Earl of Pawtucket company were on the train, but all escaped injury, as did the other passengers. The train, which was an hour and a half late, was running about thirty miles an hour when the engine left the rails.

THE DRAMA IN ITALY.

D'Annunzio's New Tragedy—Bracco's Little Source—Bernhardt and Coquelin Expected.

(Special Correspondence of *The Mirror*.)

ROME, March 17.

Notwithstanding his influenza D'Annunzio has completed another new play, called *The Torch Under the Bushel*. It is a tragedy, and will be performed in Milan toward mid-Lent by the Funagalli company. In this new work of his D'Annunzio has observed the three unities: Time, place and action. The play begins at noon and ends at night of the same day. The plot is of extraordinary power, and turns upon a terrible event which falls upon the last descendants of an old and noble family, who are thereby completely ruined. Teresina Franchini will be the heroine, and D'Annunzio's son will be the hero. This is young D'Annunzio's first appearance on the stage, but he has learned his art in the school of dramatic art of Florence, and much is expected of him.

The next important event of the past month was Bracco's Little Source, also given in Milan in the presence of all the most celebrated authors in Italy, including Boito, Praga, Glacosa, Taversi, Simoni, Colautti, Leoncavallo, Giordano, etc. The scene is placed in Naples; time, present. The hero is a proud and egotistic poet. He lives with his wife Theresa in his villa at Villapilia. A hunchback cousin, Valentino, also lives with him as his secretary, and he has a grumbling old servant rejoicing in the name of Romolo.

Stephen, the poet, is full of debt, and unknown

to him his wife sends the hunchback to pledge her jewels in order to pay the most pressing of his debts. Stephen meantime is only dreaming of glory and ambition, trusting that some day his fame will open the doors of the Princess Keller's palace to him. It does, and the princess moreover promises to go and see him in his study. His wife is rejoiced at his success, but Stephen makes her understand that she is to be seen as little as possible. Hearing this, she leaves him to live as he will. She returns to him, however, but is mad. She has forgotten everything and has become frightened of her husband, who is ruined and has sold everything in his power to sell. He is going to leave Naples and to send his wife to a madhouse. Here the princess returns. She is only an adventuress. They elope together and Theresa escapes, to throw herself into the sea.

The plot is not pleasant, as you see, but the play is a remarkable success, on account of some of the scenes, which would save any play, however otherwise unpleasant. Some of the minor parts also are very well drawn, and the hunchback is a gem in his way, full of fun and humor. An antiquarian and an old street singer are drawn from Neapolitan life. Stephen laughs at the street singer's verses, but the hunchback says that they are as good as his own. In fact, when the poor insane wife throws herself into the sea she does so repeating a verse of the street singer and not a line of any of her husband's poems.

Irma Gramatica plays the wife; Ruggeri, Stephen, and Talli, the hunchback.

Bracco is not a realist, though he thinks he is. He is not fantastic either. He is suggestive. Neither is he symbolic, in Northern style. He is quite Southern in his exaltations, as he has shown us in his other plays. In parts his comedies are almost caricatures in Neapolitan fashion. This we see in the hunchback's part in the new play. The title of the play is intended to show that the self-pride poet derives his inspiration from his loving, quiet, humble little wife, whom he scorns and drives to madness and suicide. No notwithstanding some of its sparkling scenes the play is not a pleasant play, nor do I think it will be a success in every town where it will be played. Tastes vary so much in the different towns of Italy.

And we have another *Francesca da Rimini*! It is by G. A. Cesareo.

The first act, the fire lily, is the preparation for the tragedy.

Paul and Francesca love each other. Francesca boldly, Paul timidly. He tries not to think of a sacrilegious love, though he cannot tear himself away from the beautiful and impassioned woman who has linked her life to his.

In the second act there is a buffoon, in Gianciotto's service. The scene is a forest in which there is a cabin where a witch resides, and Francesca goes to consult her. By and by a hunting party comes in with the buffoon and the brothers Malatesta. Here Clotto complains to Paul of Francesca's repugnance to him, and Paul, knowing the cause, decides to go away and never again see Francesca. But as soon as he is alone and sees Francesca, on her way to the witch, all his good resolutions vanish. But notwithstanding all the woman's wiles he still resists temptation until, furious at his simulated coldness, she is going to leave him. But first she gives him a book, bidding him to read it and think of her when away. But they read it together, and then comes the fatal, long, lingering, sighing kiss, when they hear a burst of fiendish laughter. It is the witch, who has heard and seen all.

"Now tell me the future," says Francesca, and the witch takes her to a mirror in which she sees her own death and Paul's. Francesca faints and the witch disappears. Paul lifts Francesca in his arms and covers her with his kisses. Francesca almost faints again with joy, finding herself in her lover's arms; and this finishes the act.

The third act is the best. Here it is the buffoon who tells his master of Paul and Francesca's adulterous love. Clotto, always impetuous, does not lose a moment. He calls Francesca to him and accuses her of her fault. She answers him coldly and scornfully and leaves him to his anger.

A species of love court is presently held in this same scene. A company of young men and women recite verses, and after Paul has recited his verse Clotto rushes forward and declares what is perfidious love: "The love of a woman who betrays her husband!" He then draws out a dagger and rushes at Paul, but stops and says: "Thank your Providence that you have our mother's eyes!" Here the play should end, but it does not.

The fourth act takes place in a chapel, and Clotto, dressed as a monk, hears his wife's confession, and learns that Paul meets her every night, going to her by an underground passage. This scene, which is as old as the hills, is splendidly carried out, and Clotto's curse, after Francesca leaves him, is as grand as Leah's celebrated curse scene.

In the fifth and last act Paul and Francesca are preparing to flee together. But before they can accomplish their flight death overtakes them.

This play under any other name would play as well. Why it is called Paul and Francesca nobody can imagine, for, with the exception of the book, there is nothing in common with the true history of Dante's unfortunate lovers.

Before closing I must give you a few more words respecting D'Annunzio's son, revealed to me by a mutual friend. D'Annunzio's son was not very pleased at first at the idea of his son going on the stage. But the young fellow has a frantic passion for acting, and the father had to give in at last. From childhood the boy began to act, and once made quite an impression in the Cioquini College of Prato, when he played in one of his father's tragedies. So at last D'Annunzio had to give his consent to the boy going on the stage, and he is to play Simonetto in the new play, *The Torch Under the Bushel*. Simonetto is a son of the hero and brother of Giglioli (played by Teresa Franchini). Simonetto is a young lad, only seventeen years of age, and is weak and thin in person. The part is not long, but one of great importance, and difficult to act at the same time. Friends call D'Annunzio's son Gabriele. D'Annunzio is superintending the rehearsals of his play in person.

Sarah Bernhardt is expected in Rome after her visits to Buda-Pesth, Bucharest, Constantinople, and Athens. She did not make a great sensation in Buda-Pesth; a friend writes to me. She is even called "old" Bernhardt. Duse is now the greater favorite here.

Coquelin *cadet* is also seeking for a night or two. Coquelin *aîne* did when last here.

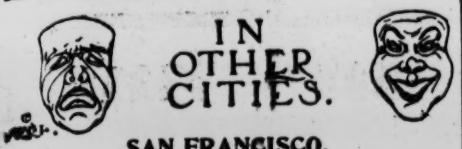
Two young girls, sisters, almost children, with

hair still down their back, are making quite a sensation in Rome with their remarkable talent as pianists. They gave a concert not long ago under the patronage of several aristocratic ladies and astonished every one by their rendering of some of Beethoven, Syambati, Saint Saëns, Liszt, and Mendelssohn's most difficult pieces, which they played with a man's force, blended with the most exquisite softness of touch and expression. They are pupils of the famous Academy of Music in Rome. Their names are Amenuaria and Lavinia Schultheiss-Brandt. Remember that!

S. P. Q. R.

FAWCETT LEASES AMERICAN THEATRE.

Arrangements



SAN FRANCISCO.

The event of the week was Margaret Anglin in *The Marriage of Kitty* at the California March 20-27. Miss Anglin divided the honors on the opening night with Hall MacAllister and Frank Worthing. Miss Anglin was delightful in the part of Kitty, the dainty comedy role. Mr. Worthing played the role of the husband, Miss Camille and Hall MacAllister also appeared to advantage. Next week, Zira.

The Burmese Master still continues at the Tivoli. There is promise of a long run.

The Virginian March 20-27 is doing splendid business at the Columbia. Dustin Farnum as the Virginian makes an attractive figure. The play continues all next week.

Kohl and Dill are filling the Grand Opera House nightly March 20-27 with the Beauty Shop. Kohl and Dill do not pose as the whole show and give everybody a chance. Edith Mason, Lillie Sutherland, and Thomas Perse have scored hits. Next week The Beauty Shop continues.

The Alcazar has a royal drama this week. March 20-27. In Hearn's San Harbor, Fred Butler, John Craig, John Davies, Lillian Lawrence, and the rest of the cast were well cast. Next week, Old Heidelberg.

Old Heidelberg at the Majestic last week. March 18-26, gave way to the California play by a California writer, Richard Walton Tully, Juanita of San Juan, with much success. All the principals were in the cast and were well received. Elmer Gordon and J. H. Gilmore headed the cast. Next week, My Wife's Husband.

Hearts Adrift is at the Central March 20-27. The capable cast includes Hershell Mayall, Juliet Crosby, Henry Schumacher, and Julia Blanc. Next week, The Gambler. OSCAR SIDNEY FRANK.

KANSAS CITY.

The Girl and the Bandit was the Willis Wood attraction March 23-25, playing to large audience at each performance. The production was not so elaborately staged and costumed as some of the musical pieces seen here recently, but much of the music runs to a higher plane than that which the average musical comedy offers. Of the presenting co., Mabel Hite was the favorite. Viola Gillette as Violetta was also the pleasing, and Walter Jones and Joseph Miron in the two leading male roles were as amusing as of old.

Florence Roberts, supported by Melba, MacDowell and a capable co., opened the week March 27-1 at the Willis Wood, presenting *Zaza* to good business. Miss Roberts will present *Tessa* of the D'Urbervilles and *Maurice* of the Lowlands the latter half of the week. Viola Allen in *A Winter's Tale* 2-8. Savage English Grand Opera co. 10-15.

Paula Edwards in Winsome Winnie appeared at the Grand for the week of March 26-1, proving one of the best attractions seen at that house this season. Principals in the support included William Wolff, F. A. Bishop, Arthur Ernest, Edward Paulton, Richard Chamberlain, Isabel Hall, Ruth Madison, Sylvia Eagan, Ella Rock, and Grace Spencer. Bickel, Watson and Wroth in *Me, Him and I* 2-8.

A Jolly American Tramp played to satisfactory business at the Auditorium March 26-1 and was well received. Joseph Kearney handled the title-role very cleverly, while Irene Knappe, C. H. Carlton, Madge Woods, Vera Wilson, and Berniece Childs lent able support. The Hoosier Girl 2-8. The Woodward Stock 9-15.

Too Proud to Beg returned to the Gilliss March 2-8. The Factory Girl 2-8.

The advance sale for the Conried Metropolitan Grand Opera co. engagement at Convention Hall March 31, now amounts to over \$20,000, and the prospect for the most successful season from both an artistic and financial standpoint is most flattering. Parsifal, Les Huguenots, Cavaliera Rusticana, and Pagliacci are announced as the repertoire.

W. O'Brien of Baltimore, Grand Exalted Ruler of the B. P. O. E., was a visitor in our city during the week of March 18-25 on his trip of inspection of the Elks' lodges in the larger cities of the United States.

Woodward and Burgess added another theatre to their string during the past week by securing control of the Woods Theatre at Sedalia, Mo. The house will be redecorated, have a new system of electric lights installed and new chairs put in at once, the improvements costing some \$5000. H. W. Woods, former manager of the theatre, will continue as manager for Woodward and Burgess.

It is announced that the Woodward Stock co. will return to the Auditorium 9 and finish the season there, as has been the custom for the past two years. Mabel Hite of The Girl and the Bandit co. was granted a divorce from E. F. Hamlin, whom she married in Salt Lake City March 2, 1901. The court also permitted her to resume her maiden name of Mabel Hite. D. KEEDY CAMPBELL.

INDIANAPOLIS.

The Heinemann-Werb Stock co. of St. Louis, gave an excellent performance of Dr. Klaus at English's March 22 to a good audience; Veecey appeared at English's 23 before a large and enthusiastic audience. The young violinist celebrated his twelfth birthday anniversary the day he played here.

Mrs. Patrick Campbell followed, giving three performances of The Sorceress 24, 25. After an absence of three years James K. Hackett again appeared at English's for a single performance 27, presenting The Fortunes of the King. Smiling Island followed for one performance 28, playing to a small house. Lewis Morrison in Faust 29. John Drew 30. Madame Schumann-Heink 31. County Chairman 3-5. Parsifal 6-8.

Down by the Sea was presented at the Park 23-25. A Race for Life opened the week 27-29, playing to large houses. Tracked Across the World 30-1. The Show Girl 10-12.

The last concert of the Indianapolis Symphony's season was given to a large and appreciative audience at Tomlinson Hall 27. The soloists were Da Motta, the Portuguese pianist, and Edward C. Towne, tenor.

The life of Eugenia Presbrey the director and producer of The Gentleman from Indiana, who is very ill at the Claypool Hotel in this city, was probably saved by an operation for intestinal obstruction at 6 o'clock last night (Tuesday). Immediately following the arrival of Dr. John F. Erdman, an eminent surgeon, from New York yesterday afternoon, a consultation was held and preparations were immediately made for the operation, but instead of administering an anesthetic it was performed under the influence of cocaine. Dr. Erdman, assisted by Dr. L. H. Dunnigan, of this city, performed the operation, with Dr. Sella Runnels and Dr. Henry Jamison in attendance. Mrs. Presbrey rallied from the operation much better than was anticipated, but the patient is not yet out of danger.

MINNEAPOLIS.

Conried's Metropolitan Opera co. played a short engagement at the Auditorium March 27, 28, presenting Parsifal, Les Huguenots and the closing night the double bill of Cavaliera Rusticana and I Pagliacci. The presenting artists were Nordica, Sembrich, Homer, Dippe, Scotti, Fremstad, and others. The audiences were measured by the capacity of this vast playhouse, and there is no doubt but that the engagement could have been extended profitably. Future bookings here include Mrs. Fliske, Mrs. Carter, and Creators' Band.

Savary's English Parsifal co. was at the Metropolitan first half week 19. At this presentation the houses were packed to the rafters. Madame Kirby Lann sang her role of Kundry at the opening performance 22, from what was feared would develop into diphtheria, and she was compelled to remain here when the co. left. Latter half of same week we had Checkers to good business. Mother Goose opened week's engagement 26 to good business. Mother Goose and Crosman opens a Spring tour 3 in Mistress Neil. Florence Roberts 9.

Buster Brown and the Bijou played to crowded houses. More to Be Pitted and the Bijou followed for a week, opening 26 to good business. You Young 27.

Florence Stone's farewell to Minneapolis was inaugurated with a production of Cleopatra week 19 at the Lyceum. This is probably Miss Stone's greatest role, and her rendering this time was even better than when she appeared in it last summer. Camille will be given 29-31. When Knightbridge Was in Flower

P. T. Bannon, well and favorably known here through his connection with the Grand Opera House and the Metropolitan, has been engaged as business-manager of the Auditorium. CHARLES M. LANE.

NEWARK.

Wright Lorimer in The Sheperd King came to the Newark Theatre March 27-1. Packed houses greeted him. Eleanor Robson in Merely Mary Ann 3-8. Chauncey Olcott 10-15.

Large audiences greeted Nat M. Wills in A Son of Best at the Empire Theatre 27-1. Billy Clifford in How He Won Her 3-8.

The Curse of Drink was at Blaney's Theatre 27-1. Crowded houses witnessed the interpretation of the play. Child Slaves of New York 3-8.

The Kruer Auditorium 27 for the benefit of the Eighth Avenue Baby Shelter and Day Nursery attracted an audience numbering over 1,200 persons. The song recital given by Signor Giuseppe Cam-

panari in Wallace Hall 24 was greatly enjoyed by an enthusiastic audience. Ireland's Own Band gave a splendid concert in the New Auditorium 25.

Funderschmidt appeared at the Krueger Auditorium 28. A large audience greeted the noted pianist. In order to give his recently organized stock co. an opportunity to rehearse for its introductory performance on the Columbia stage, Manager Jacobs closed his house 27-1. The members of the new co. arrived 27. The rehearsals of Sergeant James, which began in New York, were continued. Manager Jacobs has selected some very clever people, such as Jane Kennerk, Theresa Maxwell, Mary Sanders, Henry Kolker, Walter Clark Bellows, Alexander Kearney, Joseph Dalton, Harry Stubbs, Harry J. Ingram, Alfred Walton, Fulton Russell, Willard Perry, Guy Durley, William Randall, and J. J. Cassidy. The opening performance 3.

GEORGE S. APPLEGATE.

DENVER.

Music lovers enjoyed the concerts given during the week of March 20-25 by the Jessie MacLachlan co., the Apollo Club, of which David Bispham was the feature; the Baker String Quartette, and the Colorado University Glee Club. Miss MacLachlan and Mr. Bispham were especially well received.

The Marriage of Kitty was capably presented at the Tabor. Max Fligan's characterization of Rocco Belize was vastly amusing. Della Nevin made a most charming Kitty. Her songs were delightful. Franklin Hall, Milo Beldon, Henry Green, Donah Benham and Ella Aubrey completed a capable cast.

The Broadway was dark 26-25. Grace Van Studdford 27-1. Savoy's English Grand Opera co. 3-8. Anna Eva Fay drew large crowds to Coliseum Hall and will remain another week.

Over Niagara Falls pleased the Curtis clientele. Nettie the Newsgirl 26-1. A Home-spun Heart 2-8.

There has been considerable comment this week over the announcement that a stock co. will be presented throughout the Summer season at the Orpheum Theatre. According to an agreement between Mrs. Peter McCourt and Mrs. Mary Ellitch-Long, the former was to keep the Tabor and Broadway theatres for next Summer, the leaving the field to Mrs. Long. In this reckoned without the famous and businesslike management of the Orpheum. All sorts of conventions are to be held here during the coming Summer, and there is no doubt that two first class cos. will pay, and pay well, so the public is congratulating itself upon the Orpheum management's decision.

MARY ALIRE BELL.

MILWAUKEE.

The Bon Greet Players presented Everyman at the Davidson March 23-25 before good audiences. The performance produced a deep impression on all who saw it. Henry W. Savage's production of Parsifal was given at the Davidson week commencing 27 to large attendance. Checkers 2-8. Yankee Consul 6-8. Mother Goose 9-15.

The Thanbauer co. gave A Gentleman of France at the Academy 23 before a good house. The performance was fairly good for a first night. James Durkin made an excellent De Mersac, and Edith Evelyn was charming as Mlle. De La Vre. Good portrayals were offered by Albert Brown, Lee Baker, Kate Woods Fiske, Joseph Sullivan, Rodney Ranous, Reginald Parry, Patric Allison, Grace May Lankin, and Irving Brooks. Thelma 3-9.

A Burglar's Sweetheart was the attraction at the Alabama 26, a good sized audience enjoying the melodrama immensely. Dangers of Working Girls 2-8.

For Fame and Fortune is the title of a play in which Terry McGovern figures as the star, and Bijou patrons crowded the house 26 to see the erstwhile champion, and incidentally to view the exciting series of events that go to make up the performance. The performance gave satisfaction. The Great Automobile Mystery 2-8.

Der Meldehauer was given at the Pabst 26 before a large and enthusiastic audience. The Chicago Orchestra gave a concert 28 to a good house. The Wachner Stock co. will present Der Wilder Rettling 29, and Doctor Klaus 2. Henrietta Crossman in Sweet Kitty Bellairs at the Pabst 30-1. Eugen D'Albert, the pianist, 3.

CLAUDE L. N. NORRIE.

CLEVELAND.

Little Johnny Jones, with George M. Cohen, was the attraction at the Euclid Avenue Opera House March 21. Ben Hur 3-8.

Hamlet was well presented at the Empire Theatre 27-1 by Walker Whiteside, Richelleau 3-8.

Vaughan Glaser's Stock co. gave an acceptable production of The Senator at the Colonial Theatre 27-1. Vaughan Glaser's portrayal of the Senator was good. The play proved to be a popular one with the audiences. Sue 3-8.

Rose Melville in Sis Hopkins packed the Lyceum Theatre at every performance 27-1. Sherlock Holmes 3-8.

A Prisoner of War was the attraction at the Cleveland Theatre 27-1 and pleased. Why Girls Leave Home 3-8.

Paderewski, under the direction of C. A. Ellis, will be heard at Grays' Armory 3.

Edna May entertained George M. Cohen and the members of Little Johnny Jones co., together with Manager Hart and Business-Manager Harry Levy, at a dinner at the Colonial Hotel 26.

Manager A. F. Hartman returned home after spending the winter in the South.

George M. Cohen's Little Johnny Jones co. appeared in vaudeville sketches at the Workhouse 28 for the edification of the prisoners. WILLIAM CRASTON.

PROVIDENCE.

Ward and Vokes opened at the Empire March 27-1. A Pair of Pinks. The supporting co. was excellent. Wedded and Parted 3-8.

At the Imperial week 27 Jane was given a fine presentation by the Providence Dramatic co. to good houses. Malcolm Williams, Florence Reed, and Viola Burton were in the cast. A Temperance Town 3-8.

The Providence Musical Association presented Paderewski in concert at Infantry Hall 29. The house was filled.

Malib Carruthers has been engaged by Manager Lovenberg for the Albee Stock co.

Malcolm Williams will retire as leading man of the Providence Dramatic Stock co. at the Imperial 8. He will be succeeded by William Courtleigh. It is rumored that Florence Reed and other members of the co. will also leave shortly, and that Mr. Williams has been engaged to appear in Worcester, Mass., where he will head a stock co. at Keith's.

George Fisher, the popular Providence actor, who has scored a hit with the stock co. at Chase's Theatre, Baltimore, this season, arrived home 25 for a little rest prior to his opening with the Albee Stock co. at Keith's.

HOWARD C. RIPLEY.

NEW ORLEANS.

Ouis Skinner and a splendid co. presenting The Harvester were the attraction at the Tulane Theatre March 26-1. Both play and players left nothing to be desired. A Madcap Princess 2-8.

The Baldwin-McVille Stock co. at the Greenwall Theatre presented At Cripple Creek, an exciting and stirring melodrama 26-1. The patrons of the house gave the play as it does all such plays, a vociferous reception. The Tornado 27-1.

At the Grand Opera House the stock co. presented The Winning Hand, with Bertram Lytell, Minna Phillips, Robert E. Homans, Frank Sylvester, and Josephine Sherwood in the cast. Streets of New York 2-8.

A fair co. presenting The Sign of the Four appeared at the Crescent Theatre 26-1. David Higgins in His Last Dollar comes next.

The stock co. at Faranta's Theatre presented A Fool and His Money 27-2. A Southern Romance 30.

The advance sale of seats for the Parsifal will be presented with the same cast, scenery and scenic effects as produced in New York by the Conried Metropolitan Opera co.

J. MARSHALL QUINTERO.

PORTLAND, ORE.

The Columbia Stock co. at the Columbia Theatre, under the management of A. H. Ballard, will close with the current production of Thelma. In this play Miss Coulson in the name part excelled, and was ably supported by Howard Gould, William Bernard, Donald Bowles, Blanche Douglas, George Berrell, George Bloomquist, Fay Wallace, and Laurette Allen. A Contented Woman is the bill to be put on by this co. under a special management during the week of 27, and the co. will continue at this house so long as patronage will justify.

At the Marquette Grand for the week was Monsieur Beaurepaire with Creston Clarke. Harry Beresford comes to this house with Our New Man 27, and will be followed by the Pollard Opera co. 28 for a two weeks' engagement.

The Moonshiner's Daughter was at the Empire March 19-26.

The Lyric, formerly given over to vaudeville, has developed into a popular stock co. home. The attraction for the week beginning March 26 will be JOHN F. LOGAN.

Louisville.

One of the dramatic events of the season was the appearance of E. H. Sothern and Julia Marlowe at Macaulay's March 27-8 in Much Ado About Nothing and Romeo and Juliet. The plays were elaborately mounted. John Drew presented 29 for the first time in Louisville The Duke of Killaranie. The house

was filled to the doors. Smiling Island will finish the week at Macaulay's and will be followed by Parsifal 3.

At the New Masonic Billy B. Van drew large audiences week 27. The Show Girl will open 3. Why Girls Leave Home was at the Avenue 26-1. Harry Hooligan follows.

The Philharmonic Concert will be given at Macaulay's March 30 under the direction of Karl Schmidt. The recitals given at the Woman's Club by Florence Bloomfield Zeisler were enjoyable.

CHARLES D. CLARKE.

TOLEDO.

For the second time this season Madame Schumann-Hink presented to two large audiences at the Valentine's Lottery. Piff, Paff, Pouf was given for the first time here 27, 28. The most enteraining feature was the Pony Ballet. Viva, Daily contributed a number of whirlwind dances, and Fred Mac was funny in Eddie Foy's old part. Sadie Martinot was very gratifying as the widow. A big house was present 29 to see Hackett in The Fortunes of the King. It was Mr. Hackett's first appearance at the Valentine in two years.

At the Casino the Lyman Twins appeared in a piece entitled At the Races March 23-25. Superba had a capacity week 26-1.

CORRESPONDENCE ALABAMA.

MOBILE.—THEATRE (J. Tannenbaum, mgr.); Rosalie Knott, in Cousin Kate March 20 pleased fair business. Parkinson Stock co. 21-23 in Monte Cristo, Hearts of the Blue Ridge, Rip Van Winkle, Slaves of the Orient; performances and business good. Otis Skinner in The Harvester 24 and matinee 25 pleased good business. Florence Gale 25 in As You Like It; fair attendance; pleased.

MONTGOMERY.—THEATRE (Hirscher Brothers, mgrs.); What a Woman Can Do and The Open Gate (local) March 20 pleased fair house. Rosalie Knott in Cousin Kate 22; good performance; fair business. Otis Skinner in The Harvester 23; excellent co.; delighted audience. Florence Gale 28.—BIJOU (O. A. Neal, mgr.); Black Patti Troubadours March 27.

SELMA.—ACADEMY OF MUSIC (Long and Rees, mgrs.); Cousin Kate March 23; poor co.; fair business. Florence Gale 24; moderate house. Black Patti 25; topheavy house.

ARIZONA.

TUCSON.—OPERA HOUSE (A. V. Grossetta, mgr.); Hills of California March 22; fair co.; poor business. Other Girl 27. Taming of the Shrew, Othello, and Don Caesar De Bazan, by Charles Hafford, 29, 30. Ellery Band 5. Devil's Lane 10.

PREScott.—ELKS' THEATRE: Beggar Prince Opera co. March 20-22 in Fra Diavolo, Beggar Prince, and Olivette; fair co.; good business.

ARKANSAS.

PINE BLUFF.—ELKS' THEATRE (Clarence Philipot, mgr.); Marie Wanwright March 22 canceled. King Coco 23 canceled. Show Girl 24; good house; satisfactory. Lilliputians 27 canceled. Shore Acres 30. Way Down East 31. Allen's Minstrels (under canvas) 23, 24; four performances to fair houses; poor co.

LITTLE ROCK.—CAPITAL THEATRE (R. S. Hamilton, mgr.); Show Girl March 21, 22; good attraction and business. Boston Ideals 23-25 in Fra Diavolo, Moor's Bride, and Pirates of Penzance. Way Down East 29. Sleeping Beauty and the Beast 30, 31. Shore Acres 1. Rudolph and Adolph 3. Whyte Dramatic co. 3-7.

HOT SPRINGS.—AUDITORIUM THEATRE (Brigham and Head, mgrs.); Boston Ideal Opera co. March 20-22; creditable co.; good business. Show Girl 23; large and appreciative audience. Beauty and Beast 28, 29. Way Down East 30. Shore Acres 31. Rudolph and Adolph 1.—GRAND OPERA HOUSE (Brigham and Head, mgrs.); Dark.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Hall and Barton, mgrs.); Savage Opera co. March 20-22; strong co.; good business; Lohengrin, Trovatore, Tannhauser, and Carmen great favorites. Hortense Neilson in Cleopatra, Magda, Carmen, and Cymbeline 23-31.—Y. LIBERTY PLAYHOUSE (H. W. Bishop, mgr.); Bishop's Players in My Wife's Husband March 20-26 pleased fair attendance. Sign of the Four 27-28.—ITEM: Pearl King, a well-known society woman of this city, joined the professional ranks 23, making her debut at the Macdonough Theatre in Cleopatra.

STOCKTON.—YOSEMITE THEATRE (Charles P. Hall, mgr.); Harry Beresford March 17; good house; fair performance. David Harum 18; acceptable performance; good business. Savage English Opera co. sang Lohengrin 24 to S. R. O.; pleased.

SAN BERNARDINO.—OPERA HOUSE (Mrs. Martha L. Kiplinger, mgr.); Othello March 24; fair house; pleased audience. The Elferdine in Other People's Money, Lion's Heart, Belle of Richmond, and Streets of New York 30.

SAN DIEGO.—ISIS THEATRE (Dodge and Carey, mgr.); Eliefford co. March 13-19. Plays: In Missouri, Wanted the Earth, Belle of Richmond, Through the Breakers, Other People's Money, My Friend from India, and Forgiven; second week of crowded houses.

WOODLAND.—OPERA HOUSE (E. C. Webber, mgr.); Our New Man March 20; good co. and performance; poor house.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, mgr.); Red Feather March 22; S. R. O.; good performance. My Wife's Family 24; fair business; pleased. Marriage of Kitty 28. David Harum 31. Savage Grand Opera co. matinee and night 1 in Lohengrin and Carmen.

VICTOR.—OPERA HOUSE (S. G. Cunningham, mgr.); Kerry Gow March 20 pleased good house. Red Feather 24 to S. R. O. Marriage of Kitty 26 to fair house; pleased. My Wife's Family 2. Murray and Mack 47.

LA JUNTA.—THEATRE (E. C. King, mgr.); Joseph Murphy March 22 pleased good business. Beware of Men 15. Beggar Prince Opera co. 17. Sad Pushe 18.

LEADVILLE.—ELKS' OPERA HOUSE (George W. Casey, mgr.); David Harum March 29.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (C. C. Collin, mgr.); Eleanor Robson March 27 in Merely Mary Ann. She was welcomed by a large and distinguished audience. Woodland crowded the theatre to the doors 28. Maid and Mummy 31. Maxine Elliott 1. Yale Dramatic Club 4, 5. Girl and the Moon 7, 8. Grace George 11.—ITEM: NEW HAVEN THEATRE (U. T. C. 31) played to S. R. O. 27-29. On Bridge at Midnight 30. Faye (return) 3-5. Two Johns 6-8.—ITEMS: Mr. and Mrs. G. B. Hendricks are receiving congratulations upon the birth of a daughter 22. Mr. Hendricks is the treasurer at the New Haven Theatre.—Mr. and Mrs. G. B. Bunnell are back from a few days at Lakewood. They plan to open their Summer home at Southport May 1.—Eleanor Robson was entertained after the play 27. JANE MARLIN.

HARTFORD.—PARSONS THEATRE (H. C. Parsons, mgr.); Girl and Moon drew fair audiences March 23. Forbes Robertson 25 in Hamlet and Love and the Man pleased good business. Eleanor Robson 28 delighted large audience. Maxine Elliott 29; large houses; delighted. Kyle Bellew 30. Woodland 31. 1. Thomas E. Shear 3-8. Hartford Philharmonic 10. Fritz Schaefer 12. Ebenezer 13. 14. Grace George 15.—HARTFORD OPERA HOUSE (Jewels and Graves, mgrs.); Alone in the World 23. Village Parson 24, 25. On Bridge at Midnight 27. Billy Single Clifford in How He Won Her 28, 29. pleased. A. DUMONT.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, mgr.); Ireland's Own Band pleased two good audiences March 23. Desperate Chance 24, 25 pleased. Woodland 27; large business; pleased. On the Bridge at Midnight 28, 29 pleased good houses. Maxine Elliott 30. U. T. C. 31. Wizard of Oz 1. A Hot Old Time 3, 4. Girl and the Moon 5. The Fays 6-8. The Pedler 10-12. Kyle Bellew 13. The Two Johns 14, 15. At the Old Cross Roads 17-19. Peggy from Paris 20. McFadden's Flats 21, 22. W. P. HOPKINS.

NEW BRITAIN.—RUSSWIN LYCEUM THEATRE (T. J. Lynch, mgr.); On Yellowstone March 24 pleased fair business. Myrtle-Harder Stock co. 3-8.—MAJESTIC THEATRE (Jennings and Graves, mgrs.); On Bridge at Midnight 25; fine presentation; good patronage. Fatal Wedding 27 drew well. How He Won Her 3. Guilty Conscience 4. Katzenjammer Kids 6.—ITEM: A local Lodge of Elks was instituted here.

MERIDEN.—THEATRE (Jackson and Reed, mgrs.); Ward and Vokes March 22; large audience. Country Girl 23; good business; pleased. Nancy O'Neill in Magda 27 pleased large and delighted audience. Myrtle-Harder co. began five days' engagement 28-1 to good patrons. Plays: Miss Jim, Slave Girl, Risk of Life, Fortune Quaker, Redemption 3 (local).

MIDDLETON.—MIDDLESEX THEATRE (Henry Engel, mgr.); Nance O'Neill in Magda March 28 pleased fair house. Fatal Wedding 30; fair business. Peck's Bad Boy 7. At the Old Cross Roads 14. Peggy from Paris 17.—MC DONOUGH THEATRE (Charles A. Bailey, mgr.); Innocent Maids co. 30; good business.

WATERBURY.—POLY'S THEATRE (Jean Jacques, mgr.); John Ermine of the Yellowstone March 23 pleased good sized audience. Forbes Robertson as Hamlet 24 pleased large house. George Hall in A Ragged Hero 25; big business. Desperate Chance 27; fair business. Woodland 29; large audience; pleased. Maxine Elliott 31. Maid and the Mummy 1.

NEW LONDON.—OPERA HOUSE (James P. Neilan, mgr.); Innocent Maids March 28 delighted large audience;—LYCEUM THEATRE (Ira W. Jackson, mgr.); Myrtle-Harder co. closed week's engagement 25; good business. Isle of Spice 23 (return); large and delighted audience.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, mgr.); Isle of Spice (return) March 22 delighted capacity. Country Girl 24; fine attraction and business. Dot Carroll opened week 5. John Ermine of the Yellowstone 8.

WILLIAMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.); Innocent Maids Burlesque co.



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SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.); Smiling Island March 20 drew well and pleased. Bonnie Brier Bush 24 delighted good house. Hearts of Oak 30.—AUDITORIUM (Harry G. Sommers, mgr.); Schumann-Helink March 23 captivated large house. Murray Comedy co. 27-1 opened in Bondsman to big business.

EVANSVILLE.—GRAND THEATRE (Pedley and Burch, mgrs.); Ferris Comedians March 20-25; fair houses. Plays: La Belle Marle, Drifted Apart, Derby Winner, Too Rich to Marry, In Old Virginia, and Hidden Crime; fair business; good co. Girl and Bandit 2. Caught in the Web 8. Way Down East 9. Isle of Spice 23. Our New Minister 25. Peck's Bad Boy 30.

CANTON.—GRAND OPERA HOUSE (F. B. Powell, mgr.); For Mother's Sake March 23; good co.; fair audience. For Her Sake 25; very good co.; good audience. Shirk's Band Concert (local) 28; well patronized. Peck's Bad Boy 7. Jolly American Tramp 8. Fabio Roman 12.

CLINTON.—RENNICK OPERA HOUSE (I. C. Sabine, mgr.); Railroad Jack March 13; good house; pleased. Caught in Web 18; fair house; good co. Ralbaugh-Thomas co. 22 pleased fair house. For Mother's Sake 25 pleased large house. Why Women Sin 30.—ITEM: Marie Heath, the star in For Mother's Sake, is a former resident of Galesburg.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, mgr.); Uncle Josh Strubach March 20; light business; poor. Lighthous by the Sea 21; capacity business; well pleased. Why Women Sin 26 pleased large house. Tim Murphy (return) 31. Beauty and the Beast 32. Richards and Pringle's Minstrels 3.

EAST ST. LOUIS.—BROADWAY THEATRE (H. P. Hill, mgr.); Kingsley-Russell co. March 20-26. Plays: La Belle Marle, Drifted Apart, Derby Winner, Too Rich to Marry, In Old Virginia, and Hidden Crime; fair business; good co. Girl and Bandit 2. Caught in the Web 8. Way Down East 9. Isle of Spice 23. Our New Minister 25. Peck's Bad Boy 30.

PRAIRIE.—GRAND OPERA HOUSE (A. C. Knorr, mgr.); Tenderfoot March 22; fair audience; satisfaction. Holty Toly 24; packed house; co. fair. Fabio Roman 30. Lyman Twins in At the Races 4. His Highness the Bey 12.

PRINCETON.—APOLO OPERA HOUSE (Thomas B. Henderson, mgr.); Breezy Time March 24; poor co. and performance. Hans Hanson 20. Next Door 3. Flaming Arrow 14.

PANA.—NEW GRAND THEATRE (J. F. Given, mgr.); Lighthous by the Sea March 22; fair house; pleased. Caught in Web 24; good house and co. Why Women Sin 27. The Jeffersons 29.

MATTOON.—THEATRE (Charles Horne, mgr.); Nevius-Tanner co. March 20-25. Plays: Kathleen McVernon, Love and Honor, and East Lynne; fair business.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, mgr.); Ingomar March 24; small but well pleased audience. Flight for Love 10. Way Down East 12. Fabio Roman 11.

MONMOUTH.—PATTEE OPERA HOUSE (H. B. Webster, mgr.); For Mother's Sake March 24; good co.; fair house. Miller Brothers' Repertoire co. 3-8. Fabio Roman 11.

CLINTON.—RENNICK OPERA HOUSE (I. C. Sabine, mgr.); Railroad Jack March 13; good house; pleased. Caught in Web 18; fair house; good co. Ralbaugh-Thomas co. 22; fair house; good co. Girl and Bandit 2. Caught in the Web 14.

OLNEY.—HYATT'S OPERA HOUSE (E. Z. Bower, mgr.); Lyman Twins March 14; fair co.; good business. Holy City 21; fine performance to capacity. Roney Boys 30.

AURORA.—OPERA HOUSE (H. E. Gramp, mgr.); Ben Greet in Everyman March 22 pleased large audience. Fabio Roman 27; fair house. Inns 19.

PARIS.—SHOAFF'S OPERA HOUSE (L. A. G. Shoaff, mgr.); Chinese Honeymoon March 22; S. R. O.; fine performance; satisfaction. Coon Hollow 24 to fair business; satisfaction.

KEWANEE.—MCCLURE'S OPERA HOUSE (F. D. McClure, mgr.); Ruined Life March 25; fair house; dissatisfaction. Hans Hanson 28. Jack Bessey Stock co. 3-8. Flaming Arrow 13. Barlow's Minstrels 15.

BELVIDERE.—DERTHICK'S OPERA HOUSE (William H. Dertchick, mgr.); His Highness the Bey March 30; advance sale \$48. For Mother's Sake 4. Rodner Stock co. week 9.

MOLINE.—WAGNER OPERA HOUSE (R. W. Hamilton, mgr.); Flora De Voss co. March 26 in Hearts Rule to

fair house. **Tenderfoot** 23; excellent; large house. **Royal Slave** 24; fair; good house. **Peck's Bad Boy** 25 pleased fair house. **Hickman** co. 27-31; pleasure; large audiences. **Wise Woman** 1. **Al. G. Field's Minstrels** 4. **Midnight Flyer** 5. **For Her Sake** 13. **Russian Spy** 14. **Viola Allen** 15.—**PEOPLE'S THEATRE** (Edward Curran, mgr.): **The Fries Children**. **Mayer and Hollingsworth**, **Tally-Ho Duo**, **Ray W. Day**, **Wilson and Morango**, **William Hilliard**, **stock co.** and **polyscope** 26-1; extra good bill and business.

DEES MOINES.—**FOSTER OPERA HOUSE** (William Foster, mgr.): **Down the Pike** March 23; good co. and business. **Field's Minstrels** 28; **Young America** 29. **Silver Slipper** 29. **Shun Rue** 30; business; pleased. **Silver Slipper** 30.—**GRAND OPERA HOUSE** (William Foster, mgr.): **Railroad Jack** 23-25; co. and business good. **Hoosier Girl** 26-29; excellent; crowded houses. **Deadwood Dick** 28-29; More to be Pitted Than Scorned 2-5. **David Harum** 6-8.—**LYCEUM** (Mrs. Willard Nelson, mgr.): **Thru the week** 26-1; business good.

BIRRLINGTON.—**GRAND OPERA HOUSE** (Chamberlin, Berlin, Harrington and Co., mgrs.): **Jack Bessey** co. March 20-25; good co.; fair business. **Plays**: **Lost in New York**, **London Mystery**, **Lost Empire**, **Broken Trail**, **Policeman Inspector**, **Messenger Boy**, and **Sailor**. **For Mother's Sake** 28; light house; satisfaction. **Tenderfoot** 29. **Silver Slipper** 30. **For Her Sake** 31. **Barlow's Minstrels** 4. **Mildred Holland** 7. **Fabio Schumann-Heink** 12.

KEOKUK.—**OPER A HOUSE** (Chamberlin, Harrington and Co., mgrs.): **Pathfinders** March 20-25; good business; satisfaction. **Plays**: **Front Street to Gon Devil's Gold Mine**, **D. Jekyl and Mr. Hyde**, **Below Zero**, **Jamey Boys in Missouri**, **Three Musketeers**, **Midnight in Connecticut**, **Midnight Flyer** 28. **For Her Sake** 30. **Silver Slipper** 1.

DAVENPORT.—**BURTIS OPERA HOUSE** (Chamberlin, Kindt and Co., mgrs.): **Tenderfoot** March 22; satisfaction; well filled house. **For Mother's Sake** 26; fair attraction and business. **Peck's Bad Boy** 26; **Railroad Jack** 1. **Fabio Romani** 2. **Mildred Holland** 6. **Missouri Girl** 9. **Barlow's Minstrels** 15.

CRESTON.—**TEMPLE GRAND THEATRE** (Carl Darrow, mgr.): **Tartik College Glee Club** March 22; pleased good house. **Maloney's Wedding** 23; poor house. **Columbia Opera** co. 27; fair house; excellent production. **National Stock** co. 3-5.—**PATT'S OPERA HOUSE** (J. H. Patt, mgr.): **Creston Vaudeville** co. 23-25; good business; pleased.

IOWA CITY.—**OPERA HOUSE** (J. N. Coldren, mgr.): **Tim Murphy** March 21 delighted packed house. **Tenderfoot** 25 pleased S. R. O. **Jack Bessey** Stock co. opened week 27 with **Lost in New York**; fine co.; pleased. **For Her Sake** 4. **Barlow's Minstrels** 5. **Fabio Romani** 6.

CENTERVILLE.—**ARMORY OPERA HOUSE** (Payton and Swearingen, mgrs.): **Columbia Opera** co. in **Ermiline** March 22; good business and attractions. **Josh Simpkins** 25; fair attraction; attendance light. **Railroad Jack** 26. **Taming of the Shrew** 3. **Russian Spy** 4.

DUBUQUE.—**GRAND OPERA HOUSE** (William T. Roehl, mgr.): **Tenderfoot** March 21; delighted full house. **Peck's Bad Boy** 22 drew fairly and satisfied. **Henrietta Crosman** 28. **Al. G. Field's Minstrels** 6. **Dodge and Bowman** 7, 8.

INDEPENDENCE.—**GEDNEY OPERA HOUSE** (C. E. Ranier, mgr.): **Her Lord and Master** March 13; poor house; fair co. **Jeffersons** 24 in **The Rivals**; fair house; splendid co. **Royal Slave** 27. **Missouri Girl** 8.

COUNCIL BLUFFS.—**NEW THEATRE** (A. B. Bell, mgr.): **Taming of the Shrew** March 26 pleased large audience. **Metropolitan Stock** co. opened week's engagement 27 in **Slaves of the Orient** to good business. **Al. G. Field's Minstrels** 2.

PERRY.—**GRAND OPERA HOUSE** (R. M. Harvey, mgr.): **King Perkins** co. March 22 failed to draw small house. **Russian Spy** 7. **Isle of Spice** 11. **Rideway Concert** co. 15. **Midnight Flyer** 17. **Hans Hanson** 21.

DECORAH.—**GRAND OPERA HOUSE** (Weiser and Bear, mgrs.): **Jeffersons** in **The Rivals** March 22; excellent performance; fair house.—**STYER'S OPERA HOUSE** (George Higgins, mgr.): **Was She to Blame** 25; only fair.

MUSCATINE.—**GRAND OPERA HOUSE** (Frank Hurst, mgr.): **For Mother's Sake** March 27; good business; pleased. **Peck's Bad Boy** 30. **Tenderfoot** 31. **For Her Sake** 3.

ANAMOSA.—**GRAND OPERA HOUSE** (Clifford L. Niles, mgr.): **Peck's Bad Boy** March 23 pleased fair house. **Twelfth Night** 27; good house and co. **Royal Slave** 31. **Hans Hanson** 4.

ANITA.—**JOHNSON'S OPERA HOUSE** (H. H. Cate, mgr.): **Royal Slave** March 22; fair house; fine co.; pleased. **Senrabs' Vaudeville** co. 10-19.—**ITEM**: Manager Cate's father died 14.

OTTUMWA.—**GRAND OPERA HOUSE** (J. Frank Jersey, mgr.): **Railroad Jack** March 20; good co.; fine business. **Joshua Simpkins** 21; satisfactory business; fair co. **Tenderfoot** 28. **Kerry Gow** 31.

NEWTON.—**LISTER'S OPERA HOUSE** (A. L. Lester, mgr.): **Twelfth Night** March 23; S. R. O.; delighted. **Missouri Girl** 24; pleased big house. **Wise Woman** 28. **Midnight Flyer** 3.

GRINNELL.—**COLONIAL OPERA HOUSE** (A. Sister, mgr.): **Twelfth Night** March 22; splendid co. and performance; pleased crowded house. **Missouri Girl** 25; good co.; fair business.

FORT MADISON.—**BRINGER GRAND THEATRE** (W. E. Ebinger, mgr.): **Midnight in Chinatown** March 23; good co. and business. **Highland Miller Stock** co. 29-31. **Barlow's Minstrels** 3. **Tenderfoot** 5.

CLINTON.—**THEATRE** (C. E. Dixon, mgr.): **Peck's Bad Boy** March 27; good business. **Fabio Romani** 1. **Flora De Voss** 3-5. **Tenderfoot** 6.

CHEROKEE.—**GRAND OPERA HOUSE** (F. Brunson, mgr.): **East Lynne** March 25; good co. and business.

SPENCER.—**GRAND OPERA HOUSE** (Ackley Hubbard, mgr.): **Macheth** March 21; good performance; poor business. **Wise Woman** 13.

CINCINNATI.—**U. M. W. A. OPERA HOUSE** (E. U. Ireland, mgr.): **Monte Cristo** March 20 failed to appear. **Wesleyan Quartette** 25; pleased.

LE MARS.—**DALTON OPERA HOUSE** (R. B. Dalton, mgr.): **Tim Murphy** March 23; fair business.

KANSAS.

IOLA.—**GRAND THEATRE** (C. H. Wheaton, mgr.): **Barlow's Minstrels** March 20 canceled. **Macheth** 22; good co.; fair house. **Thou Shall Not Kill** 23; Macheth 24; good co.; fair house. **Wise Woman** 13. **ITEM**: **New Electric Palaisance**, **Opera House**, **Kansas City**, **H. D. Clark**, manager, will open next week in **Midwest** with vaudeville performances, free and paid acts. The management has fitted the grounds and building with the usual attractions of the summer theatre. It is two blocks from the public square, and was erected and fitted at an expenditure of about \$15,000.

NEWTON.—**NEW RAGSDALE OPERA HOUSE** (B. D. Williams, mgr.): **Jolly American Tramp** March 23; fair house; poor performance.—**ITEM**: **Mr. Knopken**, the new owner who purchased the **Opera House** from **Grant Johnson** March 1 for \$25,000, has appointed **S. D. Williams** manager. **Mr. Williams** is one of the leading real estate men of the city and the atrical people will be assured first-class treatment at his hands. He is now ready to book attractions for season of 1905.

TOPEKA.—**NEW CRAWFORD THEATRE** (Crawford and Kene, mgrs.): **My Wife's Family** March 20; fair performance; good business. **Kerry Gow** 24; fine co. and performance; splendid satisfaction; fair house. **Jolly American Tramp** 25; trade performance; small house. **Heart of Chicago** 26; fair co. and house. **Century Stock** co. 27, 28. **Washington Dramatic Club** 31, 1. presenting **Good Natured Man**. **Trip to Egypt** 9.—**AUDITORIUM**: **Paderewski** 11.

WICHITA.—**CRAWFORD THEATRE** (F. L. Martling, mgr.): **The Flints** March 20-25 pleased capacity houses.—**TOLER AUDITORIUM** (H. G. Toler and Son, mgr.): **Toler Stock** co. opened Summer engagement at the **Toler** 20. It is the intention of co. to put on strictly high-class performances at popular prices. Opening bill was **Queen of Treachery**, followed by **The Heart of Woman** and **Resurrection**; excellent co.; pleasing good business.

COFFEYVILLE.—**NEW AUDITORIUM THEATRE** (F. L. Sackett, mgr.): **Macheth** March 20; good performance; fair house. **Duncan Clark's Female Minstrels** 23; good business; very poor. **Dr. Jekyll and Mr. Hyde** 30. **Trip to Egypt** 1. **Meroy Stock** co. 3-8. **Howe's Pictures** 11. **Midnight Flyer** 13. **New York** 15.

HORTON.—**HIGH STREET OPERA HOUSE** (Horter and Fox, mgr.): **Margaret Ralph** March 7 in **Taming of the Shrew**; good co. and business. **Stain of Guilt** 10; satisfactory performance and business. **Angel Comedians** week of 13; good co. and business. **Alphonse and Gaston** 24 canceled.

LEAVENWORTH.—**CRAWFORD THEATRE** (Maurice Cunningham, mgr.): **Macheth** March 25; fair attendance; performance excellent. **Century Stock** in **Deadwood Dick** 26; topheavy house; performance pleased. **Jolly American Tramp** 2.

PORT SCOTT.—**DAVIDSON THEATRE** (Harry C. Erlich, mgr.): **Macheth** March 21; fine performance to light house. **Winsome Winnie** 23; fine performance and business. **Chicago Tramp** 13.

CHANUTE.—**HETRICK THEATRE** (G. W. Johnson, mgr.): **Macheth** March 24; good co. and house. **WILLIAMS' OPERA HOUSE** (F. Lee Williams, mgr.): **Dark**.

HUTCHINSON.—**HOME THEATRE** (W. A. Lee): **My Wife's Family** March 22; fine co.; pleased large audience. **Kerry Gow** 23; good co.; fair business.

LAWRENCE.—**BOWERSOCK'S OPERA HOUSE** (Irving Hill, mgr.): **Metropolitan Stock** co. March 22; good co. and business. **Thelma** 23; fair co.; light house.

CHERRYVALE.—**OPERA HOUSE** (Charles Cash, mgr.): **Heart of Chicago** March 20; fair co.; large house. **Russian Spy** 27 canceled. **Chicago Tramp** 28 failed to appear. **Faust** 29. **From Rags to Riches** 30.

PITTSBURG.—**LA BELL THEATRE** (W. W. Bell, mgr.): On **Circus Day** March 26; large house; well pleased. **Hi Henry** 28. **Trip to Egypt** 2.

OTTAWA.—**ROHRBAUGH THEATRE** (S. R. Hubbard, mgr.): **Macbeth** March 23; excellent performance; light business. **Howe's Pictures** 28.

WELLINGTON.—**WOODS OPERA HOUSE** (H. G. Tolier, mgr.): **"Way Down East** March 21; satisfaction; packed house.

KENTUCKY.

PADUCAH.—**KENTUCKY THEATRE** (James E. English, mgr.): **Lewis Morrison in Faust** March 23 pleased fair business. **Running for Office** 29. **Miller-Bryan** co. 30, 31. **Tim Murphy in When a Man Marries** 1. **Otis Skinner in The Harvester** 7. **Rudolph and Adolph** 11.—**ITEM**: **The Casino Summer Theatre** at Wallace Park will open in May under the management of William Malone, present stage-manager at the Kentucky Theatre. Stock and vaudeville will comprise the bills.

HENDERSON.—**PARK THEATRE** (F. R. Hall, mgr.): **Richard and Pringle's Minstrels** 23; good co.; good performance to fair business. **Great Lafayette** 27; large pleased audience. **Running for Office** 28; small but pleased audience. **Tim Murphy in When a Man Marries** 3.

WINCHESTER.—**THEATRE** (Clyde Gaines, mgr.): **Home Breakers** March 24; topheavy house; poor attraction. **Billy Kersands** 27; good attraction to topheavy house.

RICHMOND.—**I. O. O. F. GRAND OPERA HOUSE** (Juett and Baxter, mgrs.): **Billy Kersands' Minstrels** March 28; fair house; performance disappointing.

LEXINGTON.—**OPERA HOUSE** (Charles Scott, mgr.): **Wizard of Oz** March 28; big business; satisfaction.

MAYSVILLE.—**WASHINGTON OPERA HOUSE** (J. L. Hamilton, mgr.): **Hooligan's Troubles** 3.

LOUISIANA.

SHREVEPORT.—**GRAND OPERA HOUSE** (Ehrhardt Brothers, mgrs.): **Viola Allen** March 24; house crowded to capacity; well pleased. **Shore Acres** 25; good production and house. **Sleeping Beauty and Beast** 26. **Rudolph and Adolph** 29. **Belasco and Mayer** 30, 31.

LAKE CHARLES.—**OPERA HOUSE** (W. A. Tenney, mgr.): **Great Lafayette** March 27 delighted \$400 house. **Silver's Minstrels** 21; fair house; poor. **Mrs. Wiggs of the Cabbage Patch** 23 (local). **Weary Willie Walker** 27 canceled. **Maloney's Wedding** 1 failed to appear. **Beggar Prince** 5. **Old Arkansas 15**.

ALEXANDRIA.—**RAPIDES THEATRE** (E. H. Flage, mgr.): **Shore Acres** March 23; excellent co.; good business. **Rudolph and Adolph** 26; good house; poor. **Field's Minstrels** 27.

MONROE.—**SUGAR'S THEATRE** (I. Sugar, mgr.): **Great Lafayette** March 24 pleased fair audience. **Rudolph and Adolph** 27; fair performance; fair attendance. **Tim Murphy** 5.

LAFAYETTE.—**THEATRE**: **Shore Acres** March 22; excellent co.; S. R. O.

MISSOURI.

SAGINAW.—**ACADEMY** (J. M. Ward, mgr.): **Kyle Belvoir in Raffles** to capacity March 21; excellent attraction. **Sweet Clover** 25 to good houses. **Madame Schumann-Heink in Love's Lottery** 28. **Heart of Maryland** 30.—**JEFFERS THEATRE** (Bamford and Marks, mgrs.): **Moonthiner's Daughter** 26-1; good business.

MARCH 20-25 to good business co. pleased. Mummy and Humming Bird 27; new fair house; attraction excellent. Little Outcast 29; Thou Shall Not Kill 3. Thou Shall Not Kill 4.—PAULINE THEATRE (John Stiles, mgr.): Guilty Conscience was given its initial production in this city March 22; large and enthusiastic houses. The play is popular with visitors from stars to the stage of the world 27-29; ex. play first to the public at the new house. Legend Gaely Girls 28-30.

SWEETHEARTS (A. H. Davis, mgr.): Innocent Parades co. March 23; good performance; fair house. Eben Holden 25; good performance; fair house. Little Outcast 29; Thou Shall Not Kill 1.

PORTSMOUTH.—MUSIC HALL (F. W. Hartfield, mgr.): Mummy and Humming Bird March 28; good house. Little Outcast 3. Wilton Jackay 4. Ragged Hero 5. Thou Shall Not Kill 7.

LACONIA.—MOULTON OPERA HOUSE (William B. Van Duzer, mgr.): Eben Holden pleased large house March 23. Corinne Runkle Stock co. 27-1 canceled. Little Outcast 1.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, mgr.): Sign of the Cross March 28; capable co.; fair house. Little Outcast 31. Isle of Spice 17.

DOVER.—CITY OPERA HOUSE (Charles M. Corson, mgr.): Dark. Eben Holden 10. Isle of Spice 13.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (Montgomery Moses, mgr.): Nance O'Neill in Magda March 24 pleased. Peggy from Paris 25; large business. Thrasher and Nasher co. opened 27 for five days with A Deserted Bride; fair business. Amelia Bingham 4. De Wolf Hopper 5. Lew Dockstader 7. Lillian Russell 10. Hoffmann-Kreisler Concert co. 13. Diplomacy 14.—STATE STREET THEATRE (F. B. Shalters, mgr.): Thomas E. Shea closed a successful week's engagement 25 with Banished by the King. The Two Johns did fairly well 27-29.

ALBERT C. D. WILSON.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, mgr.): Why Girls Leave Home March 23-25; good business; pleased. Sapho 26-30; to large business; pleased. Gipsy Girl 30-1. Two Johns 2-4. Queen of Highway 6-8.

THOMAS J. MCALISTER.

ELIZABETH.—LYCEUM THEATRE (Edwin Elroy, mgr.): Shadow of Darkness March 23-25; good business. Mormon Queens 27-28; big business. Millionaire Detective 30-1. On Bridges at Midnight 5. Guilty Conscience 6-8. Her First False Step 17-19. Just Before Dawn 24-26. Darkest Russia 27-29. 18.

JACOBS THEATRE: Bertha Galland March 18. Magda 25.

RED BANK.—OPERA HOUSE (Henry J. Garrity, mgr.): Bennett-Moulton co. week March 20; fair business; good performances. Plays: Daughter of the People. Belle of Virginia. Fatal Coin. Lyndon Bank Robbery. Shadowed Lives. Side-lights of New York. Child of the Streets.

NEW BRUNSWICK.—SHORTRIDGE'S THEATRE (R. Shortridge, mgr.): Othello March 24; light house; co. good. Emery Stock co. 27-1; opening play. Ways of Women: capable co.; large audience. Ghosts 7. Village Postmaster 14.

BOONTON.—HARRIS LYCEUM (Harris Brothers, mgr.): Bunch of Keys March 24; good performance; fair business. Bennett-Moulton co. week of 3. Sun's Minstrels 12. U. T. C. 19.

CAMDEN.—THEATRE (M. W. Taylor, mgr.): No Wedding Bells for Her March 20-22; good business. Two Johns 23-25. Silver Dagger 27-29. Hearts Adrift 30. A Desperate Chance 3-5.

PATERSON.—OPERA HOUSE (John J. Goethius, mgr.): Bunch of Keys March 27-29 to fair houses; co. capable; pleased. On Suwanee River 30-1. U. T. C. 35. Pedder 6-8.

BRIDGETON.—CRITERION THEATRE (Ed B. Moore, mgr.): Emery Stock co. March 20-25 closed engagement in King of Tramps; large house. Gordon's Minstrels 30. 'Way Down East 1.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (F. O. Blood, mgr.): Nettie the Newsgirl March 23; good co. and business. Devil's Lane 28 pleased large audience.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): Mrs. Wiggs of the Cabbage Patch March 24. 25; large audiences; pleased. Wilton 26; good attendance. Bunch of Keys 3-5. Just Between Dawn 6-8. ITMES: Edward J. Martineau, who died at Lakewood, N. J., 26, was buried here the 20th. Mr. Martineau was an Albany boy and for several seasons acted as manager for many of Klaw and Erlinger's attractions—Bessie Barriscale, a stock co. favorite here, had a cordial reception upon her appearance here with Mrs. Wiggs of the Cabbage Patch G. W. HERRICK.

ELMIRA.—ITEMS: An attractive curtain arrived March 25 for Borick's Theatre. It is from the studio of Lee Lash and Co. A large force of workmen have been placed at work at Borick's and many improvements will be made at this house before the opening of the opera season in May.—Elmira will enter the Lyceum Theatre, was elected Mayor of Bo. 5. Sign of Cross 6. 7.—EMPIRE THEATRE (H. R. Jacobs, mgr.): Verma Stock co. March 23-25 drew well and pleased. Clara Turner Stock co. 27-1; good co.; large attendance. Bunch of Keys 3-5. Just Between Dawn 6-8. ITMES: Edward J. Martineau, who died at Lakewood, N. J., 26, was buried here the 20th. Mr. Martineau was an Albany boy and for several seasons acted as manager for many of Klaw and Erlinger's attractions—Bessie Barriscale, a stock co. favorite here, had a cordial reception upon her appearance here with Mrs. Wiggs of the Cabbage Patch G. W. HERRICK.

ROCHESTER.—NATIONAL THEATRE (Max Burtt, mgr.): Edna Sully in Our Pastor March 27-29 to fine business; satisfaction. Williams and Walker 3-5. Superba 6-8.—BAKER THEATRE (John E. Boyle, mgr.): Shadows of a Great City March 27-29; good attendance. Shadows of Darkness 3-5. Wife's Secret 6-8.—LYCEUM THEATRE (M. E. Wolff, mgr.): Annie Russell March 28; fair. Edna May 30; good. Nat Goodwin 1; good business. Fritzi Scheff 3, 4.—ITEM: A benefit performance will be tendered by the theatrical employees to Jack Milan at the National Theatre 7. Mr. Milan has been long and favorably known to the profession and is considered in this city.

J. MAXWELL BEERS.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): Clara Turner gave satisfaction and did good business March 20-25. Frankie Carpenter opened to capacity 27. Kyrie Bellow in Raffles (benefit of local B. P. O. E.) 31. ITEM: Among those who assisted at the Jests and Song Club (local entertainment) was Robert Russell, son of the late So. Smith Russell, who presented several of his father's character sketches, among the most prominent being his Shabby Gentle.

GEORGE C. MOON.

UTICA.—MAJESTIC THEATRE (E. D. Eldridge, mgr.): Annie Russell in Jinny the Carrier March 24; good attendance; pleased. Girl of the Streets 25; large audiences; pleased. Fritzi Scheff in Boccaccio 27; good attendance; pleased. Fritzi Scheff 28; good business; excellent performances. Peck's Bad Boy 29; large attendance; pleased. Village Parson 31. 1.—ITEM: Owen Brothers, owners of the Majestic Theatre, have announced the granting of the lease of that playhouse to Wilmer and Vincent, managers of the Orpheum. The lease now held by Shubert Brothers expires May 1, 1906, when the new management will take charge. Both the Orpheum and Majestic are under the same roof. The new lease is for five years. Wilmer and Vincent will continue to manage the Orpheum.

SYRACUSE.—WIETING OPERA HOUSE (John L. Kerr, mgr.): Anna Russell pleased good sized house in Jinny the Carrier March 27. Sergeant Kitty to light business 28. Nat C. Goodwin 30. Edna May 31. 1. Royal Chef 3. Burgomaster 4. 5. Kyrie Bellow 6. 7. Fritzi Scheff 8.—BASTABLE THEATRE (H. A. Hurtig, mgr.): Charley Grapewin 27-1 drew good houses. Superba 3-5. Williams and Walker 6-8.—GRAND OPERA HOUSE (C. H. Plummer, mgr.): Aristocratic Tramp 23-25; topheavy houses. U. T. C. 27-29; good business. Shadows of a Great City 30. Wife's Secret 3-5. In Shadow of Darkness 6-8.

TROY.—GRISWOLD OPERA HOUSE (E. S. Newell, mgr.): Eugene Blair in Sapho March 24; pleased fine audience. Holy City 25; good business. Wizard of Oz 30.—LYCEUM THEATRE (Burton Gilliam, mgr.): Mortimer Snow Stock co. March 27-1 in As You Like It drew good house. Adora Andrews, the new leading woman, is making many friends. Because She Loved Him 30-3.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newell, mgr.): Mamie Fleming co. March 27-1; good business. Plays: Yankee Boss. Resurrection. Road to Ruin. Carmen. Her Marriage Vow. Gold King. Down East Folks. and Tom Sawyer.—BURTIS AUDITORIUM (E. S. Newton, mgr.): Burgomaster 30; light business. N. C. Goodwin 31; good house. Kyrie Bellow 5. Fritzi Scheff 6. Babes in Toyland 17. Padewski 18.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, mgr.): Emma Bunting co. in Golden Giant, A Daughter of the Sun. Princess of Patches, Miss Sherlock Holmes. Black 28; To Be Buried Alive. and Little Devil March 20-22; big business. Minister's Daughters 27; good house. Wizard of Oz 28;

broke records for house; turned hundreds away. Fritz Scheff in Boccaccio 1. Mamie Fleming 3-8.—POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: Howe's Pictures March 25; good business; pleased. Volunteer Organist 27 pleased fair house. Crockett's Comedians (local) 28; crowded house. Repeated 29. Desperate Chance 30; light matinee, fair night; fair co. Wizard of Oz 31. Case of Frenzied Finance 1. Clara Turner co. 3-8 (except 4). Grace George 4.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, mgr.): Himmel's Comedy co. closed week March 20-25 with Fanchon the Cricket. Bonnac, Dark Side of a Great City to good business. Howe's Pictures 27 to fair business. Human Hearts 28; good business; pleasing performance. Desperate Chance 29; good business and performance. Frenzied Finance 30. Pinata 31. 1. Plaza Musical co. 3-8.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, mgr.): Mamie Fleming in Repertoire co. March 25; pleased large houses. Plays last part of week: Her Marriage Vow. Carmen. Gold King and Tom 1. Miss Bob White 6. Grace George 8. Burgomaster 10. William Collier 14. Thou Shall Not Kill 17.

KINGSTON.—OPERA HOUSE (C. V. DuBois, mgr.): Comets and co. in Thaumaturgy March 20-27 closed to fair business. Ghosts 28; excellent performance; business fair. Bunch of Keys 31. Open Gate 5.—RONDOU OPERA HOUSE (William G. Finley, mgr.): Man or Devil March 24; light business; Finley 1. Othello 29 failed to appear.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, mgr.): McAuliffe Stock co. March 20-25 closed week of good business; satisfaction. Plays last part of week: Tennessee's Pardner. Winning Hand, and Pitfall of New York. Fritz Scheff 29. Sunny South 1. Miss Bob White 6. Grace George 8. Burgomaster 10. William Collier 14. Thou Shall Not Kill 17.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, mgrs.): Peck's Bad Boy March 25 pleased good business. Sign of Cross 30; capable co.; large audience; pleased. Sunny South 1. Othello 24. Blanche Welsh 26.

JAMESTOWN.—SAMUEL'S OPERA HOUSE (J. W. Watson, mgr.): Burgomaster March 23; very good business. Escaped from Sins Sing 25; satisfactory. Babes in Toyland 27; satisfaction; pleased. Beauty Doctor 28; small house; splendid co. Gunner's Mate 1. Devil's Auction 31. Real Widow Brown 1. Jeffersons in The Rivals 4. County Chairman 3 canceled. In a Woman's Power 7. James Boys in Missouri 8. Cincinnati Orchestra 11. Minister's Sweethearts 15.

HAMILTON.—JEFFERSON THEATRE (Tom A. Smith, mgr.): Sho-Gun March 22; capacity; excellent production. Primrose's Minstrels 25; first-class performance; small business. Strollers 26; good house; satisfied. Wizard of Oz 30. Myrtle-Harder co. 2-9. Ezra Kendall 10. Show Girl 14. Luis Glaser 18.—ITEM: The friends of Edward Martindell, of The Sho-Gun co., gave him a rousing welcome 22, it being his first professional appearance before a Hamilton audience. This is the home of Mr. Martindell.

STEUBENVILLE.—GRAND THEATRE (C. W. Maxwell, mgr.): Van Dyke and Eaton co. March 21-25; good co.; excellent business. Plays: In the East. Carmen. Faust. Dr. Jekyll and Mr. Hyde. Two Orphans, and Jesse James. Girls Will Be Girls 27; excellent co. and attraction; medium house. Girl from Kay's 29. Denver Express 31. Real Widow Brown 1. Jeffersons in The Rivals 4. County Chairman 3 canceled. In a Woman's Power 7. James Boys in Missouri 8. Cincinnati Orchestra 11. Minister's Sweethearts 15.

ZINESVILLE.—WELLER THEATRE (J. G. England, mgr.): Beauty Doctor March 22; large audience; pleased. Babes in Toyland 23; good business; failed to please. Why Girls Go Wrong 24; fair business; fair. Fan's Minstrels 25; satisfactory. Babes in Toyland 27; satisfaction; pleased. Beauty Doctor 28; small house; splendid co. Gunner's Mate 1. Devil's Auction 31. Lord Chumley 1. Faust 3. Girl from Kay's 4. Devil's Auction 5. Minister's Daughters 8. Liberty Belles 12. King of Tramps 15. York State Folks 17. Jolly American Tramp 22. Real Widow Brown 25. Heart of Maryland 26.

ZONESVILLE.—WELLER THEATRE (J. G. England, mgr.): Beauty Doctor March 22; large audience; pleased. Babes in Toyland 23; good business; failed to please. Why Girls Go Wrong 24; fair business; fair. Fan's Minstrels 25; satisfactory. Babes in Toyland 27; satisfaction; pleased. Beauty Doctor 28; small house; splendid co. Gunner's Mate 1. Devil's Auction 31. Lord Chumley 1. Faust 3. Girl from Kay's 4. Devil's Auction 5. Minister's Daughters 8. Liberty Belles 12. Winsome Winnie 13.

ZAKRON.—NEW COLONIAL THEATRE (Uly S. Hill, mgr.): West's Minstrels March 22 pleased fair attendance. Princess Chic 23; good co.; satisfied. Girls Will Be Girls 29. Babes in Toyland 30. Tenderfoot 31. Girl from Kay's 1.—UNIQUE THEATRE (Achille Phillion, mgr.): James Boys in Missouri March 23-25; medium; fair business. In a Woman's Power 27-29 pleased good crowds. Younger Brothers 30-1. King of Tramps 3-5.

FREMONT.—OPERA HOUSE (Heim and Haynes, mgrs.): Liberty Belles March 27 disappointed big house; poor co. Holty Tooty 7.—ITEM: L. B. Sacks, Carrie Wilson, and Hattie Griffith of The Liberty Belles co., attached box-office receipts to satisfy claim of \$166.50 for salaries. L. B. Sacks and Carrie Wilson left for New York. Hattie Griffith left with co. for Findlay, O.

ALLIANCE.—OPERA HOUSE (Smith and Fonda, mgr.): Wilbur Stock co. March 20-23; light business; poor co. Plays: Under a Shadow, Mr. West from the East. Grit the Newsboy and Two Orphans 24. Fair Virginia 28; good house; pleased. Artistic Tramp 29; poor business. Country Kid 31. Faust's Minstrels 8. Minister's Son 10. Holty Tooty 18. Shore Acres 21. Heart of Maryland 29.

SPRINGFIELD.—GRAND OPERA HOUSE (L. J. Dalle, mgr.): Warde and Kidder in Salambo March 22 pleased light house. Fight for Love 23; fair co. and business. Girls Will Be Girls 25 pleased good business. Girl from Kay's 28 disappointed small audience. Pitt, Paff, Pouf, Pouf 29. Lewis Morrison in Faust 30. County Chairman 31. Little Homestead 1. Chinese Honey Moon 4. Liberty Belles 6.

DELAWARE.—CITY OPERA HOUSE (M. L. Wolf, mgr.): Real Widow Brown March 30. Liberty Belles 7.—ITEM: Everything is hustling around the Winter quarters of the Buckeye Stock co. and the Minnelli Brothers' Shows preparing for the Summer season under canvas, each management eagerly looking for the opening date.

MARIETTA.—AUDITORIUM THEATRE (L. M. Luchs, mgr.): Devil's Auction March 21; large audience; good attraction. Wizard of Oz 23 canceled. Faust's Minstrels 28 (return) 29. Lewis Morrison in Faust 30. Holty Tooty 23.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowes, mgr.): Beauty Doctor March 24 pleased big audience. Strugala for Gold 31 switched to Star and Hayville circuit and date will be filled by Bowers' Union Stock co. in La Belle Marie. Devil's Auction 6. Holty Tooty 10. Last Rose of Summer 14.

FINDLAY.—MARVIN THEATRE (L. H. Cunningham, mgr.): Blue and Gray (local) March 21, 22; good business; fair house. Aristocratic Tramp 31. Strollers 6.

CADIZ.—OPERA HOUSE (E. M. Brown, mgr.): Record 27; good business; broke house. record. Minister's Son 7.

CIRCLEVILLE.—GRAND OPERA HOUSE (W. H. Cutter, mgr.): Lady of Lyons March 31.

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MR. DURKIN SCORES AGAIN.
Plays **Dilettante** Leading Role With Distinction.

Night is not more unlike day than the character of the Rev. Thomas Singleton is unlike that of Mr. Bailey Protheroe, but James Durkin sold the latter and bodily fit forth upon the stage, both in its dramatic and purely mimetic aspects, with such felicity and conviction as to be his predecessor. And this character which he assumed in "The Rogue's Comedy" at the Academy last night, is something vastly more subtle and complex than that of the yellow country parson. This likable rascal is an intensely human creation, a psychological prism with a sheen of heart-glow in it, a specimen of the ever fascinating villain garbed with the physical demeanor and charged with mental qualities of a gentleman. To adequately vivify such a character demands histrioism far above the ordinary, and Mr. Durkin's successful accomplishment of this reveals him as an actor of fine perception, versatility and technical resourcefulness.

It would be both agreeable and profitable to enter into an analysis of this interesting study in refined criminology, and to look more closely into Mr. Durkin's interpretation of it, but lack of space forbids, and other things call for comment. While adopting in a measure the manner of Mr. Willard, and this is not saying that he copies that actor in the role—Mr. Durkin makes these a part of himself and thus of the character as well. He accomplished complete vivid and appealing characterization of Protheroe, creating before one's eyes a distinct and unique individual in which one forgot the actor and looked upon it as a living, breathing human being.

What more need be said? Much more might be said, indeed, of the many fine points of Mr. Durkin's work, but it is not needed. This one enactment

stamps him as the most accomplished leading man that has ever graced the boards occupied by the Thanhouser company.—MILWAUKEE FREE PRESS, Jan. 10, 1905.

The good impression that James Durkin, the Thanhouser company's new leading man, created in last week's performance is more than strengthened by his admirable portrayal of Bailey Protheroe in "The Rogue's Comedy." The play affords splendid opportunity in the leading role for that quiet, unaffected and commanding action that appears so strongly to an audience's sympathy. It is not an exaggeration to say that Mr. Durkin scores a veritable triumph in the part. His portrayal is complete to the slightest detail. He plays the part with the ease, the confidence and the certainty necessary to a finished representation. Very seldom is such perfect work seen in stock productions. His impersonation is all that could be desired.—MILWAUKEE NEWS, Jan. 10, 1905.

The play, then, has a real foundation and the restrained, refined characterization of James Durkin, who plays the leading part, only intensifies the real and thereby adds to the enjoyment of the play.

The smoothness and finish of Mr. Durkin's acting becomes the clever swindler and the tenderness for his wife appeals to the sympathy of the audience.—MILWAUKEE WISCONSIN, Jan. 10, 1905.

"ETERNAL CITY."

David Rossi, the fervid, enthusiastic Italian patriot, was finely acted by Mr. Durkin. His intense and fascinating countenance, his temperament and magnetism, make his portrayal of the communistic leader one tingling with actual life and truth.—MILWAUKEE JOURNAL, Feb. 7, 1905.

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"FAUST."

As Mephisto James Durkin scored several kinds of a hit. Mr. Durkin's satanic irony was admirable. With excellent success he constantly indicates the underlying diabolishness of the character. Mr. Durkin deserves credit in plenty for his excellent work.—ROCHESTER DEMOCRAT AND CHRONICLE, July 15, 1903.

James Durkin as Mephisto is a great success, bringing out the various shades of character with excellent taste.—EVENING TIMES, July 15, 1903.

Mr. Durkin was an agreeable surprise as Mephisto, and handled the trying role with an ease and finesse very gratifying to his many admirers.—ROCHESTER HERALD, July 15, 1903.

"IN MISSOURI."

James Durkin took wing up above par after his impersonation of Jim Radburn. He plays the part coolly and effectively.—DEMOCRAT AND CHRONICLE, Rochester, N. Y., June 15, 1903.

It is a beautiful character that the playwright has drawn and right well does Mr. Durkin play it. Mr. Durkin is to be congratulated on his masterful grip of the character.—ROCHESTER JOURNAL, Rochester, N. Y., June 15, 1903.

"THE WIFE."

James Durkin is thoroughly delightful as John Ruthford. He is completely free from mannerisms and staginess, and therein lies his greatest charm in his work. He easily dominates his scenes and works with a quiet authority that is entirely effective.—DEMOCRAT AND CHRONICLE, Rochester, N. Y., June 15, 1903.

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(Special Correspondence of The Mirror.)

MIRROR BUREAU,
TRAFALGAR HOUSE, GREEN STREET, LEICESTER
SQUARE, W. C.

LONDON, March 25.

I may as well start with a most important piece of news which I have to include in my budget this week—namely, that Sir Henry Irving, although continuing to improve in health, was advised by his doctors yesterday to abandon his projected American tour until 1906. Sir Henry, who has sent me several cheery and characteristically plucky messages of late, is very disappointed at not being able to visit your side this next Fall, as he had intended to do. The renowned actor has just shifted from the grimy town of Wolverhampton, where he was taken ill, to the glorious seashore of Torquay, which is in the noble county of Devonshire. He has now fixed that he will start his Drury Lane season on April 29, when he will present a series of his most famous successes, but no new play. After that he will have another short provincial tour. There is one thing to be said in the favor of the postponement of Irving's American visit—namely, that it will keep him for at least another year on the stage which he has so long and so honorably adorned.

A good deal of theatrical excitement has been caused this week, owing to the formation of a so-called Actors' Union with the Juvenile Seymour Hicks and the equally youthful H. B. Irving at its head. This union has been started with a view to the better safeguarding of actors' interests. It does not, however, so far as I have examined its tenets, propose to defy the harmless, more or less necessary manager. Some theatrical and journalistic people, however, few drew in a sort of passion fomented by some strong leading articles in that capital little theatrical organ, *The Stage*, and it began to be noised abroad that the new Actors' Union was intended solely to wipe out the Actors' Association. As it happens there is nothing in the new union to justify the idea. In point of fact, the Actors' Association secretary, Charles Cruikshanks, after expressing some alarm himself, has just written a letter to the public prints setting forth that it is clear that both unions will work in harmony together. In fact, they will be, as poor Joe Gargery used to say to Pip, "ever the best of friends, dear boy."

And now I have to inform you that Mrs. Brown-Potter and Gilbert Hare did after all produce at the Savoy Theatre last Saturday night that long, long promised adaptation of Jean Richepin's Du Barril, which, you will kindly pardon me, I will label "the over Du(e) Barril." As many weary weeks had been spent in preparing a second adaptation of this play in place of the first one, which was rejected, we had all hoped to find a drama that would be really dramatic, but alas! no. The piece, of course, has some dramatic moments, which no play dealing with the time of the Terror could, of course, be without. To be strictly candid with you, I must in spite of my good wishes to the management, tell you that this Du Barril drama was more remarkable for dress than for dialogue or for dramatic action. A splendid cast has been engaged, including not only the aforesaid brainy Gilbert Hare, but the equally brainy and brilliant "Billy" Abingdon, who is so popular in your States, both as actor and raconteur. There are also such clever people as William Devereux, Jerrold Robertshaw, Herbert Vyvyan, and so on. Sooth to say none of these histronics have had anything like opportunity for histronics. The character of the notorious courtesan, Du Barril, pans out long rather than strong, but it is just possible that if the piece were cut wisely and boldly, and revised carefully, it might run some time. I wish I could say that it will run some time, for it is an undeniable fact that the London stage has seldom if ever presented so beautiful a *mise-en-scene*, such marvellous costumes of the court of that strange monarch, Louis XV., who was, as old Carlyle has pointed out, called the well beloved doubtless because everybody hated him. I have found during the week that promising business was done at the Savoy, and, indeed, these costumes and so forth have already been the talk of London.

At the moment of mailing there is a rumor abroad that the play will soon be withdrawn, I cannot for an hour or two inquire into the truth of this, but I hope it isn't true. It would be a terrible thing, indeed, to find that extensive and hard-working company were so soon to be thrown out of work after at least some twelve weeks' rehearsals day and night. I may add that Mrs. Potter presents a most striking set of lovely pictures as the Du Barril paramour, and that in some respects, perhaps, she acted rather better than she has before. Come, however, I am sorry to say, is still somewhat cold in manner, and does not often let the play of emotions illustrate her otherwise lovely countenance.

We have had four peculiar plays during the week. Two of these were given at the Court on Monday, and were entitled, respectively, *The Little More* and *The Dancer*. The first was a modern comedy drama written by H. C. M. Hardinge, and as its title implies was based upon Browning's strong line, "The little more, and how much it is, the little less and what worlds away."

It showed how a home became disorganized through the paterfamilias not giving that "little more" with regard to affection, etc., which he might have done. Thus, the son of the house being unattended to, fell into evil courses and anon wrung the heart of his mother—truly lovable lady. In point of fact, the son of the house took to thievery and other vices, and it was some time before the tangle was straightened out, and both the son and the father showed a little more liking for the domestic course.

The Dancer was a little one-act Spanish play by the same author, who in the conduct of the piece betrayed the fact that he had been somewhat influenced by *Cavalleria Rusticana*. Carmen, Pagliacci, etc. There were daggers as well as dances in the piece, and at the end the lovely chest of the terpsichorean heroine was pierced fatally by one of these weapons.

On Tuesday at the same theatre—namely, the Court—we had another play concerning felony. It was an adaptation of a play by Hauptmann and was entitled in its English form *The Thieves' Comedy*. There was more stealing than story in the piece, but it gave scope for some excellent acting by Rosina Filippi as a washerwoman who steals everything she can lay her hands on; Sydney Faribrother (cleverest of comedians), as one of the washerwoman's girls, and James Hearn (who was with Irving on your side), as the lazenious laundress' surly husband.

On Wednesday Mr. and Mrs. Kendal vouchsafed a new one-act play which was entitled *The Bird at the Neck*, which I may tell you, is taken from a text in the Koran, wherein it says "that every man's bird (or fate) hangs around his own neck." Mrs. Kendal played a wife who had married a man she didn't care for, as she believed the man she really loved was dead. After she had settled down, she and her husband came across the supposed dead man, who turned out to be a college chum of the husband. It also transpired that this college chum of the husband had since carried on an intrigue with the wife, but mark the sequel! Before you could say "chopper" the three were arrested by a gang of brigands, and the two men were sentenced to be beheaded. In default of a certain ransom which had not arrived. Then the guilty comrade, being a Roman Catholic, got in a terrible funk and cried piteously for a priest of his faith to come along that he might confess and be absolved before he was decapitated. As he was refused a priest, his chum, the unsuspecting husband, being also a Roman Catholic, started to confess his friend himself. Then, of course, came a terrible

mental struggle of the guilty person, who strove to confess his terrible sin and yet to withhold the name of his partner therein. Suddenly the wife entered, and then all the fat was in the matrimonial fire, and the noble-hearted husband poured forth volcanic curses on them both. The two men were then led off to be beheaded, and the wife, being now in anguish dire, darted off down a forbidden path in the encampment and returning riddled with shot, died on a mattress and was ransomed. This gruesome diminutive drama was well acted by Mr. and Mrs. Kendal and Bassett Roe, but the fair Margaret, alas! had little else to die, which she did in most artistic and realistic fashion.

Lewis Waller has just decided to revive your native-made drama, Monsieur Beauchaire, at the Imperial for a few weeks before giving his grand production of Romeo and Juliet.

I have just inspected the new Waldorf Theatre which the Brothers Shubert will open—when it is ready. It is a real lovely theatre, with all the latest improvements, and is a credit to that brainy and busy theatrical architect, W. G. R. Sprague, son of that fine actress, Dolores Drummond. I do not think, however, that the Waldorf, which is on the big, new Strand Street, Aldwych, can be ready to open in the merry Maytime, as announced. Anyhow, during the week, and especially this morning, the air is full of arrangements with Citizens Shubert to open the Waldorf with a season of grand opera, under the direction of Henry Russell, a son of the old time Henry Russell, of "Cheer, Boys, Cheer" and "There's a Good Time Coming" fame.

The annual meeting of the shareholders of the leading London Empire the other day caused something of a hub-bub, as many of us had prophesied they would. For look you, even the Empire's dividends (like those of full many a theatre and hall of late) have this year gone down "wallop"—as they say in the Anglo-Saxon. Naturally, the said shareholders—or dividend dividers—wanted to know the reason why. Therefore, at this meeting they pried Manager-Director George Edwardes with questions as thick as were the leaves which, according to the late John Milton, so thickly strewed the groves of Vallombrosa.

George Edwardes, as is his wont, was more than equal to all inquirers or denouncers, and showed that what with the general slump on London's amusement places, and what with certain prosecutions (carried out or threatened) by the antisocial folk, the aforesaid diminution of dividends was to be accounted for, and that right easily. It was quite true, as one of the meeting's malcontents pointed out, that some kind of contrast was needed in the Empire's show. Also that there should not be in this fine theatre's programme quite so many "aliens" chiefly of acrobatic kinds. Also that especially there should be more scope for really comic turns.

There are still echoes of the more or less interesting "symposium" to consider whether London should (or should not) go in for a memorial to the late William Shakespeare, Gent., sometime of Stratford-on-Avon. As before, all sorts of faddish propositions were put forth. These propositions included suggestions for a Shakespeare statue, a Shakespeare library, a Shakespeare theatre, a Shakespeare museum and a Shakespeare hospital. The last named project has the sympathy of Beerbohm Tree, who remarked that as W. S. had helped so largely to soothe the minds of the world, his memorial should be of a form to minister to the world's bodies.

Touching this proposed Shakespearean memorial, the bard's own local guardian angel, meaning Marie Corelli, held forth in a recent *London Opinion*, a very varied and readable journal, just one year of age. Here is an excerpt from this Corelli counterpart:

"In the language of St. Paul, I have 'fought with beasts at Ephesus.' That is to say, I have engaged in a single-handed tussle with the Stratford-on-Avon Mayor, Deputy Mayor, Corporation, Trustees, Town Clerk and General Handbill Printer on the national subject of Shakespearean relics in his native town, and now behold! I am 'nationally' rewarded. How? Why, by the formal invitation to become a member of the general committee which is now organizing in London a 'world's tribute' to the immortal memory of William Shakespeare! This is a wondrous honor, and I ought to be very grateful—as, of course, I am. Having contributed considerable hard-earned money to the rescue and preservation of things Shakespearean, I duly recognize that after the cross comes the crown! After suffering from libel, slander, personal insult and low lampoon, united to such incredibly coarse methods of treatment as none of the contemptible London and Stratford pettifoggers concerned in it would ever have been brave enough to offer to a man, but which, with unexampled courage, they mustered up in all their forces to visit on a woman, I am now invited to join in helping to support the 'world's tribute'—which the world has been so long in getting ready to offer to the greatest poet ever born. That I have accepted the invitation to serve the noble cause goes without saying. Milton's line here occurs to me: 'They also serve who only stand and wait.' I think it is probable that I shall be one of this class. Yet I confess to a lively curiosity on the subject of the world's love and honor for Shakespeare." Now some of this is sense, if sensational sense.

My final quotation from Marie should be interesting to all citizens of your great republic. She says:

"I am especially anxious to see America arise in its strength and come forward with its millions to attest the depth and passion of the feeling it has for the 'divine William,' as a French savant once called the Bard of Avon. The Americans are a great people. They started a memorial window in Shakespeare's church ever so many years ago, and it is not yet paid for. A complete edition of Shakespeare's plays is being published for the first time in Shakespeare's native town, and I believe America has not yet furnished forth more than one subscriber—but all honor be with that noble one!" "Fancy that," as Iben says.

Our new plays next week include *The Pilgrim's Way*, an allegorical rhapsody at the Court on Monday; *Lady Ben*, by S. P. Bancroft, at the Comedy on Tuesday. The matinee given at the St. James on Thursday by George Alexander and most of his fellow managers in aid of the London unemployed realized £400. H. B. Irving will start playing Hamlet at the Adelphi on April 4. Novelist A. E. W. Mason has just written a comedy for Edna May to play in. It is entitled *Barjory Strode*.

GAWAIN.

had seen at Keith's in Boston, and expressed his delight at being again afforded the pleasure. The residence of Colonel Bryan is worthy of remark, as we had the opportunity of going all through it, conducted by the genial host himself. The ballroom has but one rival in Europe, and that is at Versailles. It is in Louis XV paneling, marquetry floor, and magnificent chandeliers of Venetian glass, the gorgeous ornamentations of the walls in white and gold; the marble stairway with its marvelous balustrade of wrought steel and brass, which leads to the second story of the legend—are all certainly worth seeing. The Colonel confesses he will be not glad to leave such surroundings.

Lisbon is blessed with a beautiful climate, resembling that of San Francisco, and has sixty-four churches and two hundred chapels, with ten theatres, the Colysen dos Recreios being the only one (a combination of circus and vaudeville) devoted to variety. The season commences in September and ends in March, after the great carnival, which takes place every year, that attracts people from all quarters. This takes place in the 5th day of March this year and lasts seven days. After the close of the variety season at Colysen dos Recreios opera takes possession of the theatre for all the hot months. It is the largest building we have played in, holding 6,500 persons, and has an enormous stage, only one-third of which is used for vaudeville; the stage extends from footlights to back wall 200 feet or more, and is capable of holding at least 1,000 people. The full extent of the stage is never used except in carnival time, and then they add an extension to it in front that reaches over the orchestra, which then performs in the front balcony. Notwithstanding the size of this building the acoustics are good, and for aerial acts and high dives it has no equal. The Three Lockfords, aerial act and sensational high dive from the roof (180 feet) are engaged here for six months in the season and come every other year. The clowns are also engaged here for all the season. The stage attractions vary in seasons from two weeks to a month if a success, as many of the same people return nightly to this theatre. One sees many familiar faces after a long stay. We came for two weeks only but remain six weeks, and then after that open in Barcelona, Spain, at the Theatre Grand Via, a theatre devoted to operettas, a form of entertainment known as "Zarzuelas."

A peculiar feature in the theatres of Spain and Portugal is the sale of water at about 2 cents a glass to the people. There must be a big profit on this, as its source is clean. I notice the sale of water at all large gatherings, bull fights and all, and it is even sold on the streets in front of the theatres. It is not unusual to hear an acquaintance say, "What is your drink?" "Wine."

"Well, I think I will have water," and he will pay for a glass of "Adam's ale," and the other fellow can have his choice.

There is at Colysen dos Recreios a clique of two hundred and fifty men with good strong hands and determination that every act that opens here shall be a huge success. The ovation given is tremendous. I never have seen before such a clique. They are paid nothing by the artist; they get on by their free admission card from the manager. Of course, all this great applause does not make the act a success in the eyes of the manager. A prolongation and no cut in the best sign. A manager is not at all modest in these countries in his requests, and after big success will ask an artist to accept exactly half of his salary to remain, therefore to remain and no cut in salary is the sure sign the act is a draw.

At a debut of a Spanish dancer from Sevilla a few nights ago, when she threw her hat in true Spanish style among the audience it was answered by a perfect shower of hats, and on pressing the rim of one to her lips before returning it the scene became a tumult. Hats came from everywhere; men stood on chairs to get better positions to throw up their hats to have them kissed by the Bella Pepita. Many hats she threw back found a resting place with strangers. Now when I tell you that most of this extraordinary scene was carried on by the clique you can understand what liberties are allowed and to what lengths they can go in this part of the world. I heard them even cheering some of these Spanish dancers on the street while they were wending their way homeward after the performance—members of the same clique again, composed of mostly young students and others who give their services so as to get into the theatre slightly without paying.

There are no American acts with us on the bill this month, but there are two that use the prefix Mr. instead of Herrn, and do quite a lot of Sam Elton's plate smashing and comedy business, but in an entirely different way. The laughs are not plentiful, as the comedy is wanting.

Johnstone, the jumping cyclist, was here last month, also Consul No. II, the other man monkey, got up by the previous owner of Consul No. I, who is Frank Bostock. This monkey is also very clever and has much attention, but is not as large as his predecessor. This one and his attendant, Dr. Scott, of West Virginia, stayed at the "Avenida" Hotel in Lisbon, the finest in town, and so great was the demand to see the monkey by visitors that the landlord offered Dr. Scott his board free. In another hotel they invited him and the monkey to dinner, but the doctor refused, as the same hotel had refused him admission with the monkey when he first arrived.

A visit to Cintra, where is situated on a very lofty eminence one of the palaces of King Carlos, is worth making. It is reached by rail in about thirty minutes. The scenery at Cintra is fine, and a drive up to the palace, which is of very ancient Moorish architecture, the Dowager Queen's palace, and many other things there are worth seeing, not forgetting to sample a real bottle of the famous Collares wine that is made in that district; also a visit to the most beautiful grounds of Sir John Cook, a very wealthy Englishman who resides in Cintra. His place is called Monserat and is laid out as a beautiful park where cork trees, giant tree ferns and tropical plants abound in their native luxuriance. A small admittance fee is charged, as there are so many requests to go through the grounds. This is devoted to charity.

After spending a fine day in an exhilarating climate a fast train will convey the artist back to Lisbon in time for his evening performance.

A familiar sight in Lisbon to an American are the street cars, for they are all of the large American open type and are made in St. Louis and run by an American company. On the same lines run a most curious old-fashioned car that is run off the lines at intervals to allow the electric cars to pass, and then bumps over the stones and gets back on the lines to continue the journey. This is called "Carro do Povo" (the "car of the poor"), and one pays about two cents to ride on it. Of most curious construction it is, and strange to say, I could not obtain any postal cards with picture of it. Lisbon, however, notwithstanding this last-mentioned piece of antiquity, is pretty well advanced, far more so than the cities in Spain, and is much frequented by English and American people.

As I intend touring all through Spain and also going to Cairo, Morocco and a great many more places not often visited by the vandeville. I will always write you from these different places. As time is of no moment to most of the people in these countries, it is always well for the artist to demand some money in advance before coming and to specify that the manager pays a big fine if not prepared to open on contract time, as they think nothing of telling you, "We are not ready to open with your act, but will do so in about three or four days." And this after an artist has possibly canceled a night in the last city, say in Germany or France, to make the jump. Before I finish with Lisbon I would say to any one that is fond of nature, don't forget to visit "Boco del Inferno" (The devil's mouth), a huge rock in the sea adjoining the shore which the sea has been honeycombing for thousands of years by the terrific force with which the waves strike against it. When the water rushes up it rises to a great height.

About that city, its theatres, environs and news that will interest your readers I shall write anon. We are having a great time and plenty of work in sight. We return to Germany to commence our third tour in September. FREDERIC MELVILLE.

AT THE LEAGUE.

Emma Russell Hirschmann arranged and presided over the programme for Literary Day at the Professional Woman's League yesterday afternoon. Considerable time was consumed by Alfred J. Boulton in a lecture on "The Trade Union and the Actor." He said in part: "The fight to-day is not against legitimate capital, but against great monopolists and speculators. Until special privilege of all kinds is destroyed and man is not permitted to eat the bread that others earn and live by appropriating the products of others, there will be no happiness or justice among the laboring classes." He spoke of the work done in the interest of the labor unions by James A. Herne and Henry C. De Mille. He said that the struggle has been between commercialism and industrialism. As the actor has a wider influence than the laborer, it was desirable to interest the actors and the playwrights in the cause of the trade union. At the conclusion of the lecture Effim Brouston sang "Danny Dever," and a "Border Ballad" in a baritone voice of pleasing quality. Mrs. Harold Avery, contralto, sang "The Clang of the Wooden Shoos" and "My Little Love." Julius Steiner sang "The Star and the Flower" and "Afterward, Love." Two recitations, "The Pudding," by May Isabel Fisk, and "On the Road to Mandalay," were real by Agnes Mapes with good dramatic effect. The programme closed with the trio from *Attila* sung and Effim Brouston.

CUES.

Addie Jaques, of the Rose Hill Burlesque company, is dangerously ill with pneumonia at the Hospital for Women, 19 West 101st street, New York. She is delirious with fever and two special nurses have been secured.

La Reine Cumley, of George M. Cohen's company, is ill with spinal anaemia at the Mary Thompson Hospital, Chicago.

George Cohen will play in New York this Summer at the New York Theatre.

Only a Shop Girl closed its season in Baltimore, March 25, at Blaney's Theatre. The company, which is to support Lottie Williams in her new play, *My Tom Boy Girl*, had already assembled there, and rehearsals were started at once for this production, the first performance of which will be given April 10 at Blaney's Theatre. *My Tom Boy Girl* is an American comedy-drama, written by Charles E. Blaney. Miss Williams will appear as a high-spirited young Southern girl, and also will impersonate a male character of an original type. After playing the opening engagement in Baltimore the production will go to Washington, D. C., then to Philadelphia at Blaney's Arch Street Theatre, and thence to the Metropolis Theatre, New York City. The Fourteenth Street Theatre, New York, will follow for two weeks. The production will be under the management of the Charles E. Blaney Amusement Company, and the attraction while travelling will be under the direction of Henry H. Winchell, with R. W. Little as business-manager.

Francklyn Hurleigh sails on the *Celtic* Friday to play his original part in London with Maxine Elliott in *Her Own Way*.

OBITUARY.

William H. Hammond, who shot and killed himself at daybreak on March 29 at the Hotel Astor, for years had been the business confidant and friend of Colonel Henry W. Savage, the operatic impresario and theatrical manager. Colonel Savage left for Boston on the night of March 29 with the body of his friend. Mr. Hammond had no connection with Colonel Savage's theatrical enterprises. For years he had been the managing partner for Henry W. Savage and Company, the most extensive real estate firm of Boston. After his wife, Colonel Savage

WE take this opportunity to inform you that any song in "LITTLE JOHNNY JONES" is part of the play which is protected and copyrighted by us, and we shall prosecute any person or persons using any of the songs in public.

(Signed) SAM H. HARRIS,
GEO. M. COHAN.

IN BROOKLYN THEATRES.

At the Montauk this week is Woodland, the latest of the Savage productions. Louis Mann in The Second Fiddle is the attraction at Teller's Broadway Theatre this week. The Wizard of Oz, with Montgomery as the Scarecrow Man and Stone as the Tin Man, returned to the Majestic the week. The Wizard of Oz, during his second and last week at the Grand Opera House appears as Terence in his play of that name.

George Sidney, having finished a successful week at the Majestic, moved over to the Folly and is in Williamsburg this week.

The Girl I Left Behind Me, by Franklin Fyles and David Belasco, is seen at the Bijou this week. The entire force of the Spooner company are used in this piece, and lovers of the military never had a better opportunity of seeing this favorite play staged and produced at popular prices. Edna May Spooner is seen as Kate Kennion, the general's daughter, and Cecil Spooner plays the part of Wilbur's Ann. Augustus Phillips, Harold Kennedy, and all of the other members of the company have congenial roles.

The American Stock company at the Columbia Theatre revive Boucicault's The Octoroon this week. Zoe, the Octoroon, is portrayed by Nadine Winston and Maurice Freeman is the lover. Others in the support are George D. Baker, Aubrey Noyes, Harry Macdonald, Maurice Costello, Emma De Castro, Mabel Rother, and Mary Anderson.

At George Payton's Lee Avenue Theatre this week the play is Faust, and it is one of the most pretentious efforts ever seen at Payton's. A score of extra people are engaged for this production and trained choir boys are used in the church scenes. Mr. Payton claims that the Lee Avenue Theatre, with its new addition, has the deepest stage in Brooklyn, and all of it is used in the weird climax in a rain of fire when the witches hold a carnival on the brocken. The entire company take part.

The Southern drama, on the Suwanee River, returned to Brooklyn this week and is playing at the Park Theatre. The Village Parson is the play at the Novelty this week.

The melodrama at Phillips' Lyceum is Why He Divorced Her.

At the Gotham this week the play is Her First False Step.

The Indian Maidens entertain at the Star Theatre this week. Assisting the Maidens are the Burke Brothers and their donkey, "Wise Mike," the Brooks, Harry and Francis, the Medallion Trio, the Vivian Sisters, Niblo and Reilly, and the Elton-Polo Troupe of midair casting experts. Two burlesques follow.

The Watson Burlesque company return to the Cosy Corner for the week's stay and are again seen in one of Harry Montague's productions. Mason's Hotel and musical comedy, Darling Daisy, with Jeanette as the Daisy. In the olio are Mile, Victoria, contortionist; Sabine and Mullane, the Engstrom Sisters, and Fields and Stewart, German comedians.

The Trans-Atlantic Extravaganza company appears this week in Williamsburg after a successful engagement at the Star. Instead of the usual programme the company presents a travesty entitled Pirates of Panama, in which all the comedians of the company take part. The vaudeville has many good numbers.

At the Folly Sunday afternoon, 2, the New York Police Band and Quartette gave their first concert in Brooklyn for the benefit of St. Leonard's Academy. Max, the strong man of the Police Department, was the special feature on the programme. A large audience attended and all the numbers were well received.

VINCENT KIRK.

VAUDEVILLE.

The bill last week at the Orpheum embraced Henry Miller and company, the Fadettes, Augusta Glose, George Evans, Hickey and Nelson, Pat Rooney's Street Urchins, the Machans, Maxwell's Firemen Quintette, and Eight Salvagis. This week Carlotta, Edna Aug., Wilfred Clarke and company, James J. Watson's Automatic Electric, Martin's Theatre, Orpheum Comedy Co., and Vic Alstons and Henry.

At Hyde and Bohemian Jessie Millward was the headliner, but in view of very poor support Joe Myra and Buster Keaton were the virtual headliners. Others were Bailey and Madison, Lew Hawkins, Kingsley and Lewis company, Lillian Shaw, Rice and Elmer, and the Italian Trio. This week William Gould, Eugene O'Rourke, Bixby's Musical Cooks, Sherman and De Forrest, Melrose Family, the Tobins, George C. Davis, and the Prentiss Trio.

The contention of Manager Will T. Grover that high-grade vaudeville at regular prices would prove a paying venture at the Amphion Theatre, Brooklyn, is fully substantiated by the steady increase in the business at that house. With a bill that vied with the houses charging higher prices, large audiences were the rule throughout the past week. Else Janis, the added feature fresh from her triumphs of the previous week at Hammerstein's, again demonstrated her ability to hold an audience, as she was put on at a late hour and her clever mimicry called forth repeated encores. Her finished performances were the big hit of the bill. Marcel's art studios was the headliner act, and the beauty of his subjects and their lifelike reproduction were heartily applauded.

Grace Bennett and her company in Mrs. Murphy's Second Husband proved the comic element of the bill and were rewarded with many hearty laughs.

Brown and Neveroff had no difficulty in pleasing in their unique act. Stuart scored his customary hit.

Edith Decker, W. Xanter, and Sig. Ambromoff in the prison scene from Faust proved an excellent singing number and aroused much enthusiasm.

Alline's monkey, "Peter the Great," which possesses almost human intelligence, performed startling feats on the flying trapeze. The De Koe Trio, and Foster and his dog, were two meritorious acts on this interesting bill. For the week of April 3 George W. Monroe is headlined with Ten Ichl Troupe, Fells and Barry, Frank Bush, Howard's ponies and dogs, Stanley and Brockman, Carlin and Otto, and Wills and Hassan on the bill.

MUSIC NOTES.

Josephine Schaffer, of the Metropolitan Opera Company, assisted by Edward Lankow, Giuseppe Aldo Randegger, and Mrs. Lillie Sang Collins, will give a concert at the Hotel Astor Monday evening, April 10. A benefit concert was given to George Becker in Mendelssohn Hall March 29. Mr. Becker, well known to concert artists and those in music circles, has recently been very ill. The Kneisel Quartette, Mrs. Hissem de Mois, Hermann Hans Weizler, and Bruno Huhn contributed the programme. There was a good attendance.

For the benefit of the East Side Music Settlement a concert was given in Carnegie Hall March 30. Madame Eames, Yaeye, Walter Damrosch, and the New York Symphony Orchestra united in a most delightful programme.

The Olive Head Quartette was heard in concert in Mendelssohn Hall March 30. This quartette consists of Olive Head, Elisabeth Houghton, Gladys Worth, and Lillian Littlehales. Harold Randolph, of the Peabody Conservatory of Music, Baltimore, assisted. This Woman's string quartette deserves high praise for musically playing.

The corner stone for a home for the Musical Mutual Protective Union was laid at 212-216 East Eighty-sixth Street March 30. There are now 5,000 members to this organization.

Sig. Giuseppe Campanari recently obtained his first citizenship papers. He will be come a citizen of the United States and will rear his family here.

Silas G. Pratt gave the first of a series of Chopin lectures in Berkeley Lyceum March 31. The composer's youth was considered and selections rendered that were written during this period of his life.

The National Conservatory of Music of America (founded by Mrs. Jeannette M. Thurber), having outgrown its present premises, 128 East Seventeenth Street, New York city, will move May 1 to the commodious building 47 and 49 West Twenty-fifth Street. With the additional facilities the usefulness of the institution will be greatly increased. The twenty-first academic year begins September 2. All branches of music are taught. The faculty includes Rafael Joseffy, Adele Margules, Leopold Lichtenberg, Leo Schulz, Eugene Durfee, Henry T. Finch, Max Spicker, Charles Heimroth, and others.

Spring will very appropriately be the musical theme and motive of the next and last of this season's series of People's Symphony Concerts, which will occur at Carnegie Hall on Friday evening, April 14.

Madame Ruby Cutter Savage is to be the soloist of the concert, and is to sing an aria from Mozart's "Il Re Pastore," with violin obligato, and the Strauss vocal waltz, "Voices of Spring."

"Elijah" was given by five hundred singers of the People's Choral Union and the New York Symphony Orchestra, under the direction of Frank Damrosch, in Carnegie Hall March 20. The soloists were Lillian Blanvile, Edith Chapman, Janet Speeher, Emma E. Elmer, Glen Hall, and Herbert Weatherspoon.

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A piano recital was given by Mr. and Mrs. David Mannes in Mendelssohn Hall March 22.

Philip Conder was heard in song recital in Mendelssohn Hall March 21.

A new school of music has been secured for New York. This comes through an endowment of \$50,000 by James Loeb, of the firm of Kuhn, Loeb and Company, of this city. In memory of his mother, and is known as the Ruth Endowment Fund. Frank Damrosch will be the director. Frank Damrosch will have charge of the stringed instrument department. The name of the school is The School of Musical Art and it will be opened in the Fall at the old Lenox mansion, Fifth Avenue and Twelfth Street.

Marjorie Church, a child pianist, made her debut in Mendelssohn Hall March 24.

The last of the Philharmonic concerts took place in Carnegie Hall March 25. Gustav Koenig, who had come from Germany solely for this concert, conducted.

Victor Herbert's concert at the Majestic Theatre continue popular.

The People's Auxiliary Club gave its fifth concert in Cooper Union Hall March 23. The Otten Trio and Edwilliam Gunther, baritone, furnished an excellent programme.

The Hotel Regal, a complimentary concert to the guests of the Hotel Regal, was given by Marcellino and his band March 23, under the direction of S. Belmont. Milton Robins, the popular proprietor, is continually giving some new entertainment for the pleasure of the guests of the hotel.

Charles F. Post, musical director, late of the "Rohan" company, sailed for London on the steamer "St. Louis" March 25. He will return to New York in June.

MATTERS OF FACT.

Managers and others are notified that in future all business communications in relation to the Arizona companies should be addressed to Hollis E. Cooley, 1358 Broadway.

Managers who contemplate making changes in the seating arrangement of their houses during the summer would do well to communicate with the American School Furniture Company, New York City, who have fitted out many of the leading theatres throughout the country.

The Belle of New York, which proved a big winner in both New York and London, is offered for the Summer to parks and theatres by Arthur W. Tams, 109 West Twenty-eighth Street, representing the owners of this pleasing musical comedy. For the season of 1905-6 the piece may be rented complete with costumes, etc.

The Summer term of the School of Expression in Boston, Mass., of which S. S. Curry, Ph.D., is the head, will commence May 29. The dramatic department is under the direction of Herbert O. Emery.

Uncle Terry, a play of New England life, the dramatization of a popular book, can be leased for the coming season by applying to the Empire Play Company, 1512 Broadway.

Samuel Lewis offers His Majesty and the Maid, in which Mary Emerson has successfully starred for the past two seasons, for sale, with or without costumes and scenery. The play has been seen in only a comparatively small part of the country. Mr. Lewis is Miss Emerson's son-in-law. Will 'n' the Wisp, next season, which will require his whole attention and for this reason desires to dispose of His Majesty and the Maid. He may be addressed at Arlington, Mass.

Sig. Franklin was the understudy who recently did so well when called upon to play the part of the Lord Chancellor in The Chinese Honeymoon, not Mr. Miller, as incorrectly stated by a correspondent.

Blue Jeans, My Partner, The New South, and The Cherry Pickers, which are included in the lists of a Chicago agent, are exclusively handled by Sanger and Jordan, 1430 Broadway, and managers must apply direct to them for the rental of these plays.

A character woman is wanted by D. R. Buffinton for the Spring and Summer season of the Buffinton Stock company at Fall River, Mass.

Wilbur F. Starr, formerly of the Castle Square Grand Opera company, has signed with the Midland Lyceum Bureau for the next season. Mr. Starr will manage the Starr Concert company, with Freddie Hastings as reader. Madame Pauline Blake Newhouse as soprano, and C. M. Strong advance agent.

Two hundred chorus girls are wanted at once at the Matt Graw Agency, New York Theatre Building, Quick engagement.

Ernest Stallard, who is completing his fifth season as leading comedian with E. S. Willard, invites offers for high-grade Summer stock after May 22. He should be addressed care this office or as per route.

An English actor who intends doing a society turn in vaudeville wants an attractive woman as partner. He may be addressed as "C. C. C." care this office.

Macy's advertises a Spring millinery opening for to-day (Tuesday). Wednesday, and Thursday, introducing a handsome variety of imported hats from the foremost Parisian designs, as well as scores of their own express designs and copies. There is also a special display of gowns.

Married.

ALBERTSON, NICHOLS.—E. Colt Albertson and Nellie V. Nichols, at St. Paul's Episcopal Church, in Newark, N. J., March 20.

HENDERSON-HURLETT.—In Belvoirfontaine, O., on March 24, Edward Henderson (Edwin Roselle), of the Murray Comedy company, to Claudie Hurlett.

Died.

BECKER.—George Becker, on March 31, at his home, No. 205 West 102d Street, New York city, from pneumonia, aged 65 years.

COOK.—Daniel Cook (Dan Waldron), on April 1, at the Sibley Hospital, in Washington, D. C., from the grip, aged 47 years.

CURTIN.—At Houston, Tex., on Feb. 22, Michael Curtin.

HAMMOND.—William H. Hammond, at the Hotel Astor, New York city, on March 29.

LEON.—Mollie Leon, on March 28, in Urbana, O. MEEKER.—William H. Meeker, on March 31, at his home in New Rochelle, N. Y., aged 83 years.

MARTIN.—Tom Martin, on March 25, at his home in St. Paul, Minn., from Bright's disease, aged 53 years.

METZGER.—Henry Metzger, at his home, No. 67 West 113th Street, New York city.

MUNIVER.—Suddenly on March 27, at New York city, Mrs. Augusta Meyer, aged 23 years.

SNYDER.—Edward J. Snyder, on March 29, at St. Vincent's Hospital, Cleveland, O., from result of an operation for appendicitis.

STRONG.—Mrs. S. J. Strong, at Port Richmond, Staten Island, N. Y., on March 19, 1905.

WINTERS.—George W. Winters, on March 25, at Phoenix, Ariz., of consumption, aged 24 years.

THE ELKS.

The East St. Louis, Ill., Lodge elected J. B. McGuire Exalted Ruler March 24.

The new officers of Jackson, Mich., Lodge, No. 118, are: Exalted Ruler, E. J. Riverson; Exalted Leader, Knight, M. J. Moore; Exalted Leader, Knight, Sidney Wiltse; Exalted Lecturing Knight, Arthur Mitchell; Secretary, F. M. Catlin; Treasurer, Charles

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ANOTHER STATE IN LINE.

THE measure prepared and promoted by the Dramatists' Club of America to prevent play piracy, and already adopted by several States, has just become a law in California.

Other Legislatures are preparing to pass this measure this year, and it now seems that in due time it will be enacted in every State of the Union. The form of the law now added to the statutes of California is as follows:

367a. Any person who causes to be publicly performed or represented for profit any unpublished or undedicated dramatic composition or dramatic-musical composition known as an opera without the consent of its owner or proprietor, or who, knowing that such dramatic or musical composition is unpublished or undedicated, and without the consent of its owner or proprietor permits, aids or takes part in such a performance or representation, or who sells a copy or a substantial copy of any unpublished, undedicated or copyrighted dramatic composition or musical or dramatic-musical composition, known as an opera, without the consent of the author or proprietor of such dramatical or dramatic-musical composition shall be guilty of a misdemeanor, and upon conviction thereof shall be fined not less than \$50 and not more than \$300, or be imprisoned for not less than 30 days or more than three months, or both such fine and imprisonment.

There is now, as is known, a protection to dramatists and owners of plays and musical compositions under the United States copyright law, but this measure, promoted by the Dramatists' Club, is an addition to the penal code of each State, making piracy punishable by fine and imprisonment.

As stated in THE MIRROR last week, the so-called Chicago Manuscript Company, under which ALEXANDER BYERS so long operated in disposing of manuscripts illegally acquired to persons who were willing to take dishonest chances, has been put out of business by a decision of the United States Court, following persistent prosecution, and the time is not far distant when play piracy will be unknown in this country.

THE MIRROR years ago started a crusade against play pirates, and long has aided in every effort for their suppression and for the enactment of punitive laws against

them. It is gratifying to know that at last the efforts made in this direction will be fully and completely successful.

FRIENDLY CLERGYMEN.

THE recent exposure by THE MIRROR of a grossly unjust attack on the dramatic profession by a Denver clergyman, who took refuge behind an alleged actor whose pretended "revelations of life behind the scenes" he gave, but whose name was withheld, has stirred up something of a sensation in Colorado, as both the clergyman's attack and THE MIRROR's reply to it have been freely printed in that State.

Happily, the contention of this journal in the matter has been indorsed by several Colorado clergymen who know the theatre and its profession, a privilege that the attacking clergyman evidently does not enjoy. One of these clergymen, the Rev. W. PARRY-THOMAS, rector of Holy Trinity Church, Greeley, Col., resented the statements of the Denver clergyman in a letter published in the Denver *Republican*, in the course of which he said:

After reading of the reflections made upon the theatrical profession by one who calls himself a minister of Christ, I feel that I have something to say and something that I ought to say. I have always felt it a part of my duty as a priest of the church to which I belong to look up the members of my church in the theatrical companies, circuses, etc., that come to my parish, and have done this for more than twenty years. I have been in close touch with these people. I believe them to be morally, intellectually and religiously the equals of any class of people. Were I asked to-day, "What class of women earning their own living do you consider the most careful in making acquaintances?" I would without a moment's hesitation say actresses and lady performers in circuses. The sneer at the morals of these people comes from those who know nothing of them—sometimes, indeed, from men and women who have never in their lives spoken to them. Where are the mothers, I would like to know, who give a better moral training to their children than this much maligned class of mothers? Who has ever appealed in vain for a charitable cause to the men and women of the stage? As a whole, I have found them particularly grateful for every kindness shown them.

This reverend gentleman goes on to say, and to cite cases in proof of his statements, that actors show a greater gratitude for courtesies extended to them by clergymen and others on their visits to various cities than any other class of persons; that they attend the church whenever they can, if they have found previously that their presence is welcome, although naturally they avoid churches where their presence has been resented and their going has subjected them to gross insults, cases of which he also cites with arraignment of the clergymen guilty of such acts; and that he has found 99 per cent. of the managers he has met anxious that their actors should attend church service. Expressing his happiness over the privilege of occasionally ministering as a priest to actors, the clergyman adds:

"After years of pastoral work among these people I say without the least fear of contradiction from any one who has had the opportunity of knowing, that these attacks upon their morals are vile and uncalled for slanders. Many of them are truly religious and devout communicants of the church." More than this, the Rev. Mr. PARRY-THOMAS, in a personal letter to THE MIRROR, asserts that his own views, based on actual knowledge as to actors, are heartily shared by another priest of Greeley, Father CASEY, of the local Catholic Church.

It is pleasing to record such friendliness, which actors who affiliate with various churches find repeated throughout the country. In fact, the number of clergymen who assail the theatre and those who earn their bread honestly in it—incidentally giving pleasure to thousands of persons—are few, and they represent a bygone age. Beyond this, as a rule, they offend the intelligence of the flocks to which they attempt to minister, for the theatre of this day and generation is too great an institution, and too close to the everyday life of the time, to be libeled successfully from the pulpit. As an example of extreme commendation of it from a religious viewpoint the following from a sermon delivered in the Plymouth Congregational Church of Chicago by the Rev. Joseph A. MILBURN a week ago is interesting:

There are, of course, incidents of the theatre which are not good. The problem play is a thing of infinite disgust. The neurotic play is hysteria. It is pandering to the taste for highly seasoned things. But there is an evil incident to all things—to fiction, to music, even to the Church. Certainly the great dramas in themselves are not bad. And look at the great men and queenly women the theatre has given the world! If there is anything which is debilitating about a theatre it is in us. If our taste be high and beautiful we see the high and beautiful at the theatre. It is a reflecting of our taste and mind. We get what we look for. If we critique the theatre, then it is ourselves we criticize. The theatre will make for universal amity and peace of nations, for the great need of universal amity is to know one another. I believe the stage is a religious institution and as such is growing greater. The theatre will, I prophesy, one day rise

to become the highest and most powerful exponent of good.

There are laymen, perhaps, who will question the enthusiastic prophecy of the foregoing, but the spirit of it is truth, and under right conditions the theatre might be all that is here asserted of it. Its future is profoundly potential in possibility.

THE THEATRICAL TRUST.

A Despotic Organization.

Sunday Light, San Antonio, Texas.

The articles appearing in the columns of many of the daily papers regarding the Theatrical and other Trusts are timely and to the point. This is a subject that cannot be too plainly or too often spoken and written of. As to the Theatrical Trust, it is of importance to the theatregoing public of the entire country. As a general rule local theatrical managers in the different American cities do not voice what is to what the quality of the productions placed upon their stages are. In a recent magazine article on this subject a certain well known theatrical firm, fathers of the Theatrical Trust and amusement dictators of New York and most other cities, stated that "just as long as the American public patronized and supported the Trust offerings, they (the public) would have to be contented."

There are of course some meritorious productions within the grasp of the Trust, which, however, does not alter the fact that the system detests artists and tends to the individuality which is so necessary in the truly great actor or actress. It is a positive fact that the Theatrical Trust at its headquarters in New York cuts down first-class productions which are sent "on the road" to such an extent that they would not be recognized as the same performances; yet the Trust demands and receives the same, and in most cases a higher price of admission, than the perfect production commanded in New York, and the good natured American Public has tolerated the system of extortion. But the managers throughout the country are commencing to murmur, and with just cause. Most patrons of the theatre in our different cities are struck by the great similarity of the performances and the amazing lack of originality, personality and individuality. This is caused by the herding, so to speak, of the different artists by the Trust. Art can never be commercialized. A painting must have individuality in order to attract attention. It is impossible to turn out artists for the stage—great actors—by "battalions" from schools of acting, where they are sent to the road by the Theatrical Trust to prey upon a long suffering public. The actor above all others must have pronounced individuality, in order to rightly command attention. The great actor cannot and will not submit to the prostitution of his art. The chief desire of the real actor or actress is to command the patronage and respect of the public and not that of the Theatrical Trust. The Theatrical like other trusts, will have to go sooner or later.

In solemna truth the Trust system renders mediocrity the sole power in things theatrical and in many cases several of America's leading artists can not appear, except in a very few cities, because they will not submit to the Theatrical Trust. In at least two cases artists have their own theatres in New York; otherwise they could not appear in that city at all. It is high time that the limelight of public opinion should be flashed upon this tyrannical system. Let the American public, who pay the price, have at least some voice as to what they want and what they do not want. The Russian censor is not more despotic than the New York Theatrical Trust.

The Public Awaking.

Tucson (Ariz.) Citizen.

The lovers of the dramatic art throughout the United States are regarding with much concern the progress of the warfare on the Theatrical Trust of New York. Were the evil influences of this monopoly confined to New York city the people of the provinces would care little about it; but, since New York is the head centre of dramatic art in the United States, and because the whole country must feel in a measure the effect of any unwholesome influence prevalent there, there is a general hope that the Trust will be smashed. Even after the theatrical profession is freed from the clutches of the corporation, the standards of the art have been lowering, inferior and trashy productions have been forced upon the amusement loving public, prices have been enormously increased and the arrogant brutality of the managers has become well nigh insufferable. Indeed, it may be said that a noble profession has been ruthlessly prostituted to the sordid rapacity of a few men. Individual merit is generally suppressed and individual enterprise is about dead. It is not strange that such conditions have brought about a lack of interest in the average dramatic production of the day. Even in New York attendance is decreasing, while in the cities throughout the country there is a palpable disposition on the part of many who are fond of the drama to patronize warmed over, though worn out, attractions which have ceased to attract metropolitan theatregoers.

Evident.

Life.

The members of the Theatrical Trust do not seem to get much pleasure out of "Life."

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A BOGUS CHAUFFEUR. By Gus Adams and Charles E. Drew.

THE CALIFORNIANS, an historical play of early life and conquest of California consisting of a prologue and four acts. By Joseph Zenon Watson.

THE CAPTAIN'S MAN, a musical melodrama in three acts by Lisle De Vaux Matthewman and Carolyn S. De Rapelye. Copyrighted by Carolyn S. De Rapelye.

CARMEN, melodramatic play in one act, one scene; adapted from the story of Prosper Merimée. By Marie Doran.

THE FAIR GOD. By Ira B. Goodrich, Jr.

FALSE ALARMS, an eccentric comedy sketch. By Lillian Dugro.

THE FIFTH COMMANDMENT. By John Clay Rowe.

FOR LIBERTY, a historical melodrama. By Robert Stodart and William Hurlbut.

GOING ABROAD. By Frank Lalor.

IN HOC SIGNO VINCES. By W. F. Welch.

KATHLEEN O'MARA. By Le Pierre Brigham.

THE KING OF GEE-WHIZ, a musical extravaganza. By L. Frank Baum and Emerson Hough.

THE LADY FROM MISSOURI, being an account of the adventures of a party of Americans in a mythical kingdom in the Balkans. By Prescott Toomey and Harry L. Marriner. Copyrighted by Prescott Toomey.

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THE MYSTERIES OF NEW YORK, a drama in four acts. By Joseph Jarow.

DE NEUF WILLE, drama in vier akten. By A. Martin and Grützen.

THE NEW ENGLANDERS. By Ira Avery Dodge.

OLD ACROBAT'S DREAM, an acrobatic diversion in one act. By William Warren Norton.

OLD LAVENDER, a drama in three acts. By Edward Harrigan.

THE PRINCESS DINER. By Mable Traer Hard-

ing.

THE PROFESSOR, comedy drama in five acts. By Philip Henry Crocker.

THE SNOWMAN; OR, A COLD PROPOSITION. By T. Harold Forces.

THE SONG OF THE TOOTH, a burlesque sketch with two or three characters. By L. Francis Bishop.

THE SYSTEM OF DOCTOR TARR. By Henry Tyrell.

A THANKSGIVING EVE, one-act playlet. By J. Maylow. Copyrighted by George X. Wilson.

THE THREEES' COMEDY (Der Biberpels). By Gerhart-Hauptmann; translated by Charles John Horne. Copyrighted by C. J. Horne.

THIS GAY OLD WORLD, a musical episode; book and lyrics by Whren Wrydell; music by George Hahn. Copyrighted by G. Hahn.

THROWN ON THE WORLD. By T. E. B. Henry.

TWO MEN, a play in four acts. By Robert Franklin.

UNCLE BEN. By F. H. Shepard.

WINNING A QUEEN, a kineto-graphic comedy. By Frank Gardner.

ZILPHA, a romantic opera drama in four acts and eight scenes. By James Oliver Jenkins.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, irrelevant or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

CONSTANT READER: The Proctor's Stock company will not play Vendetta this season.

H. S. S., Montreal: See "Dates Ahead" in THE MIRROR.

E. G. M., Providence, R. I.: It was Wilton Lackaye, not Frank Losee, who played the part.

E. G., Somerset, Pa.: George Hamilton (Reddy) was an agent, not an actor.

READER, Cleveland, O.: You will find the route of the company mentioned in the "Dates Ahead" column of THE MIRROR.

SUBSCRIBER, Cornwall, N. Y.: Yes, Fritz Scheff has been on the road. Janet Waldford is not playing at present, nor is Edward Harrigan.

D. G. M., Toronto, Can.: 1. Bayone Whipple is with The Ninety-and-Nine. 2. Yes; Denman Thompson played in The Old Homestead in New York this season.

D. F. A., Colorado Springs: 1. The Tenderfoot will close April 24. 2. The Theatrical Roster would be correct, except for the few changes that would occur in some companies and productions made since its publication.

E. L., Milwaukee, Wis

THE USHER



A Western newspaper recently, discussing the many mediocre and cheapened attractions foisted on theatregoers here and there under Trust auspices and heralded as "great metropolitan successes"—a number of them being absolute failures in New York sent on the road because there was nothing else at hand to fill time—and resenting the prices exacted for such offerings, such prices often being even higher than those charged on Broadway, declared that in every Western city there is growing a large class of persons, formerly habitual playgoers, that nowadays almost wholly avoid the so-called "first-class" theatres, satisfying themselves with what they consider better entertainment at the cheap houses.

"That there is an increasing number of people," remarked the Western paper, "who disapprove of paying radium prices for kerosene 'shows' ought by this time at least to be suspected by the Trust."

One need not go out into what are called "the provinces" to discover a hesitancy on the part of very desirable people to patronize the theatre these days. Right here in New York this season there has been developed in Trust circles, as a result of local experience and observation, something that the word "suspicion" but faintly suggests. It is nothing short of a poignant and melancholy knowledge.

"Fair Play," noting a recent favorable notice in THE MIRROR of a musical comedy produced by amateurs in a neighboring city, and the subsequent putting on of the piece professionally, wishes this journal, "in justice to conscientious and ambitious young musical students," to "ventilate the methods of modern comic opera 'composers,' who, by dint of gall and nerve, get a pull with a manager and then hash up some tunes which they give to real musicians to 'fix up,' cut, alter, arrange, score, etc., for which they"—meaning, of course, the original incompetents—"get all the credit."

"Fair Play" goes on to make charges against certain operators in this field, and adds: "In view of this condition, the ambitious young musical student may well ask: 'What pull is necessary?' and the reviewers' cry should be: 'Down with the musical fakirs and give the legitimate, honest composers a chance!'"

"Fair Play" really would seem to be too seriously disturbed in this matter. He should read, as most other persons read, a local review of a local music event with toleration, and make all due allowances for local pride. And he should know that when an amateur piece is taken up professionally it stands or falls by professional standards. It is true that there is very little originality and a vast collection of imitative scores and numbers in the average musical piece called "new." But the musical fakir, like any other fakir, inevitably is found out, and by the same token originality and talent must strike fire and win recognition when it finds its opportunity, and of nothing is this truer than of musical comedy or opera, in which there is so much of imitation. The cry of the reviewers is, has been, and always will be: "Down with the fakirs!"

All will admit, however, as "Fair Play" seems to recognize, that the young composer, like the young dramatist, or the young artist in any field, has a difficult path to opportunity; but this always has been so. Pulls do not count for so much, after all, and persistence and industry—which are the handmaids of successful genius—are far more effective than railing against circumstances.

An eccentric idea was recently developed by a clergyman in a small Iowa town. "If a name or title will induce people to attend a performance at the theatre," argued the clergyman, "it will induce them to hear a sermon at church."

Thus, he announced a series of sermons entitled "A Bunch of Keys," "The Sign of the Cross," "Over Niagara Falls," and "York State Folks," preached them, and followed with another series for which he took the titles of other plays.

It is said that the church of this clergyman by means of this sensational and shallow device was crowded. Possibly some of the simple persons attracted by these "topics" were led to believe that they would witness something like the plays robbed of their names. It is to be hoped that the sermons disclosed more wit and originality than the idea of naming them from plays.

According to an editorial in the Kansas City Journal, Cole Younger has "deserted the stage" because he found that those with

whom he did business were dishonest. The Journal recalls the spectacle of Cole Younger and his associate "knights of the road" operating years ago for mutual benefit and with "an honest distribution of profits," and adds:

After the years put in by the Youngers and the Jameses in earnest attempts to elevate the stage, in various isolated localities, it is hard to hear now that Cole Younger can't get a square deal in pursuit of the "drammer." We have fallen upon evil times indeed when men of the Younger and James stamp are robbed by box-office sharps, duped by dishonest managers, lied to by the oily-tongued advance agent and forced to abandon their honored profession because their business associates are mean and vicious. Cole Younger will have a full measure of public sympathy.

It is pretty tough when a reformed bandit goes into what he imagines is an honest business, only to find that the bandits in that business show no signs of reformation and have no respect for him in his honest pursuit of industry.

DEATH OF EDWARD J. SNYDER.

Edward J. Snyder, well known throughout the West for the past twenty years as a theatrical manager, and who for twelve years past had been manager for Walker Whiteside, died in St. Vincent's Hospital at Cleveland, Ohio, on March 29, as the result of an operation for appendicitis. This was the third attack of the disease from which he had suffered, but he had refused to be operated upon before. His wife, who was sent for from New York, was at his bedside when he died. He was conscious to the end and bade his wife and Mr. Whiteside, who was his almost inseparable friend, an affecting farewell.

Mr. Snyder was born in Philadelphia, but as a boy removed with his family to Cincinnati, where much of his life was spent. As a young man he entered the tailoring business, but later abandoned it to become interested in the theatrical business. With George Heck, of Cincinnati, he managed a large number of companies and traveled much throughout the West. Since he had made his headquarters in New York. Nine years ago he married Caroline Clark, of New York, who survives him, with two children, a boy and a girl. She was fifty-one years old.

The brother of the deceased, Frank Snyder of Cincinnati, came to New York to be present at the funeral, which took place at the home of the deceased manager, No. 7 West 101st street, at 2 p.m. on April 1. He was attended by a number of his old friends and business associates in New York. The Rev. Dr. Wiley, of the Scotch Presbyterian Church, Central Park West, officiated. The interment was in Greenwood Cemetery.

WILLIAM B. MACK.

William B. Mack, one of the principal members of the Manhattan company, now appearing with Mrs. Fiske in Leah Kleschna, is an interesting illustration of the rapid advancement that is possible on the stage when inherent ability and good training are combined. Mr. Mack, though a young man, now ranks as one of the foremost character actors in the American theatre. His Teesman in Hilda Gabler and his Schram in Leah Kleschna, parts as widely separated as the poles, have been conspicuously successful. Mr. Mack enjoyed his first stage experience with various traveling and permanent stock companies. He was for a time a member of Clay Clement's company and appeared with him in The New Dominion and A Southern Gentleman. Later he supported Walker Whiteside in repertoire. Mr. Mack joined Mrs. Fiske's company in the season of 1902 to play Simon in Mary of Magdalene. When Mrs. Fiske decided to produce Hilda Gabler she chose Mr. Mack for the role of Teesman, and his admirable portrayal of the part was the subject of the highest praise. As Schram, the sullen, dogged, loyal criminal in Leah Kleschna, Mr. Mack gives an equally noteworthy character study. While in Mrs. Fiske's support Mr. Mack has played a number of other roles at special performances, including the head waiter in Divorçons, and, at the Manhattan matinees last week, Didier, the old servant in The Eyes of the Heart, and Father Betrand in A Light from St. Agnes. His acting shows unusual versatility, a keen grasp of character and a rare proficiency in the art of make-up.

FOR LONDON ASSURANCE MATINEE.

Liebler and Company will give a professional matinee of London Assurance Wednesday, April 12, at the Knickerbocker Theatre, that will be unique. Upon their invitation there will be present as guests a large number of players who have been identified with London Assurance, together with twenty-four guests of the Actors' Home on Staten Island, sixteen of whom have acted in the famous comedy. It will not be a general professional matinee, only those who can show they have appeared in London Assurance will be admitted on card. It is said that Liebler and Company already have a list of 326 actors who can qualify. The two front rows will be set aside for the visitors, including the superintendent and the matron, from the Actors' Home. Four Lady Gay Spaniels of the past, Ada Rehan, Blanche Bates, Rose Coghlan and Ida Vernon, may occupy boxes. Among other well-known graduates to whom invitations have been extended are E. M. Holland, Maxine Elliott, F. F. Mackay, Henrietta Crosman, Charles Walcott, W. J. Le Moyne, Mrs. W. G. Jones, George Boniface, J. H. Stodart, T. Daniel Frawley, Effie Germon, Frederick de Belleville, Henry Jewett, W. H. Denny, Adele Measor, Percy Haswell, Edwin Stevens, George Clarke, Edwin Varney, Sidney Herbert, Frederic Truesdell, Herbert Gresham, William Hazeltine, Emily Rigi, Madge Carr Cook, Harry Corson Clarke, Edythe Chapman, Louise Rial, Jeffreys Lewis, Frank Chapman and James Coombs. Aubrey Boucicault will come over from Philadelphia to attend this matinee of his father's play.

FIRST AMERICAN PLAY IN YEARS.

Through the courtesy of Benning P. Cook, of The Monterey News, Monterey, Mexico, THE MIRROR has received the following report of a recent interesting revival there of The Pirates of Penzance:

MONTEREY, MEXICO, March 29.—The first American performance, with an American cast, in this city in years was enjoyed last week and repeated last night. The members of the company came from the four quarters of the globe. New York was represented by Francis Stuart, who is at present the American Deputy Consul-General and who was formerly connected with The Prince of Wales and the Floradora companies. Mr. Stuart had the leading role in the opera and made the biggest hit ever made in Monterey. He sang that part of Frederick in a fine bel canto manner and won the audience from the start. He received seven encores and two curtain calls. The specialty he introduced, A Cozy Corner, he was compelled to repeat six times. The others in the cast who did excellent work were H. E. Tuttle, of St. Louis, as Richard the pirate chief; H. B. Jacobson, of Wilmington, Del., who played Samuel in a way that kept the house in an uproar. H. G. Winters as Major-General Stanley did fine work and introduced the "Ghost" song from Puff, Puff, Pout, for the first time in Mexico, and was forced to respond to many encores. O. G. Westendarp of Monterey, also won much applause. Mabel, played by Mrs. Schirmer, of this city, and Ruth, played by Miss Randa of San Francisco, deserved the favor they received. The house was packed both evenings by Monterey's most exclusive foreign and native elements. No such demonstration has ever been accorded a company as was given this one, and offers have been received from other cities in the Republic to have the opera appear in those places, but as Mr. Stuart has gone to Mexico City to take the leading part in an opera soon to be presented there they could not be accepted.

Offers next season wanted. Louise Valentine.**

THEATRE CONDITIONS REPORTED ON.

District Attorney Jerome on March 30 received a report from R. F. Miller, chief engineer of the Building Department, in answer to the District Attorney's request for information concerning the recently constructed Lew Fields' Theatre. J. F. Lucke, a special inspector, went through the theatre on March 24; the next day J. Roth, an assistant engineer, went there, and Mr. Miller visited it the following day. His report includes those made by the two others. The report states that there were frequent inspections of the theatre between Dec. 3, 1904, and Feb. 27, 1905, and the nine reports of these showed that after the opening of the house seven changes had been made, each of which violated the Building Code. It is admitted in the report that some of the violations existing were known when the theatre was opened, but that they were of such a nature that they did not interfere with the opening. In all, the report contains twenty-two specifications in condemnation of the playhouse, and they are practically those before published in the first report of H. De B. Parsons, the District Attorney's expert. Mr. Jerome says he will write to Building Superintendent Hopper, asking him to explain why the theatre was allowed to open, and why certification was given to the Police Department whereby a license for the theatre was procured. If an explanation is not received within a reasonable time Superintendent Hopper will be summoned before the April Grand Jury.

Superintendent Hopper was questioned as to what he intended to do.

"In this case," said he, "most of the violations complained of did not exist when the theatre was licensed; alterations have been made since without notice to this department and in violation of law. When the theatre was building we placed violations on it against all the defects Mr. Jerome complains of. That is all this department could do. The Superintendent of Buildings should have the power of arrest. I would be glad to put Mr. Hammerstein under arrest."

Oscar Hammerstein has written a letter to Mayor McClellan demanding a public hearing in the matter, and declaring that the Fields' Theatre has been constructed according to law, and without the deviation of an inch from the plans and specifications filed and accepted. He asks the Mayor to personally investigate the matter, and says he is willing to fill the stage with inflammable materials and in the presence of city officials apply the torch with his own hand, to prove the fire proof qualities of the house.

Oscar Hammerstein was so aggrieved over the reports against his theatre that on March 31 he went to the Centre Street Police Court and got a summons for Building Superintendent Isaac A. Hopper to appear before Magistrate Whitman on April 3 and show cause why a complaint for criminal libel should not be entered against him. The summons was handed to Mr. Hopper in his office, who said that he would appear as directed and make answer to Mr. Hammerstein. Mr. Hammerstein also declared that he would seek redress from the attacks of Mr. Jerome, who is also said to have libeled him, from the Grand Jury. The Mayor said he would not take any action on the report of the Building Department until he received a report from Corporation Counsel Delany, to whom it had been submitted.

MR. SAVAGE'S PLANS.

Henry W. Savage announced yesterday (Monday) that he will sail for Europe Thursday morning on La Lorraine for a flying business trip abroad.

Mr. Savage returned from Boston yesterday enjoying perfect health and his trip abroad marks the beginning of an unusually active Spring season. He will go immediately to London and Paris to witness performances of three productions on which he has options for this country, will have a personal interview with Puccini, the composer, relative to the opera, Madame Butterfly, and will also witness performances of the most important theatrical productions in Paris and London.

George Edwardes and Mr. Savage will meet in London to discuss the proposed plan to produce Parsifal in English in the British metropolis. The highly successful tour of his English Parsifal company in this country has given such an impetus to grand opera in English that Mr. Savage will produce another great work in the mother tongue next season. During his trip abroad Mr. Savage will complete all arrangements for this great production.

"Yes, I will sail on La Lorraine Thursday morning," said Mr. Savage to a MIRROR reporter. "It will be my annual Spring trip abroad and I expect it to be the busiest of the many that I have made, for next season I will have more attractions than I have ever had before. In addition to the eight which I have already announced to go on the road next season I shall make four new productions. One of these will be made by the English grand opera company, and from present indications it will be even more pretentious than Parsifal." Mr. Savage will return to New York about May 1.

THE ACTORS' SOCIETY BENEFIT.

The Actors' Society benefit, to be held on April 14 at the Criterion Theatre, promises to be very successful. The programme will include nearly all of the prominent actors playing here at the time, among others David Warfield, Henry Miller and Hilda Spong, Mary Manning, Blanche Walsh, Blanche Bates, Frank Keenan and others. William Gillette will appear in a sketch, Virginia Harned and William Courtney will play Nance Oldfield, Evie Greene will sing, William H. Crane and Fay Davis will render a one-act play, Jeff de Angelis and Katie Barry will give a scene from Faustina.

The programme will be a souvenir with illustrations by Robert Reed, Kemble, "Hy" Myer, Willard Metcalfe, Francis P. Sageron and others.

Flowers will be sold in the lobby by the following actresses, members of the society: Mrs. Ralph Delmore, Meta Maynard, Fanny Cannon, Esther Lyons, Ann Warrington, Bijou Fernandez, Maida Craigen, Lillian Thurgate, Fernanda Eliscu, Mercie Esmonde, Bertha Livingston, Mrs. Bessie Taylor Bennington and others.

The proceeds of the benefit will be devoted to the Actors' Society Building Fund. The present quarters are far too small for the expanding work being done by the society. James K. Hackett is chairman of this committee. The committee in charge of the benefit includes Ralph Delmore as chairman, vice-president of the society; William Courtleigh, president; E. V. Backus, John Glendinning, Wright Lorimer, Hugh Ford, Ernest Lamson, Meta Maynard, Laura Alberta, Maida Craigen, Fanny Cannon, and Edward Archer.

The seats, at popular prices, are now on sale at the Criterion Theatre box-office.

THE METCALFE CASE.

Magistrate Joseph Pool, before whom James S. Metcalfe, the dramatic critic, brought his recent action charging conspiracy against the members of the Theatrical Managers' Association, has decided that he will peruse the briefs submitted to him in the case while spending his two weeks' vacation at the Carlsbad Hotel, Saratoga Springs, for which place he expects to leave on April 15. In his opinion the evidence, with the great many references given, demands a most careful perusal, in fairness to both sides, before a decision is rendered in the case, which involves some very important legal points.

LUDLAM STUDENTS IN PLAYS.

The Ludlam School of Dramatic Art gave three plays last Thursday evening at the Berkeley Institute in Brooklyn. They were the farce, Love in a Lighthouse, by Rosemary Baum; The Boston Dip, and Jerome's Sunset. They were so successful and delighted the audiences so well that they will be repeated at the People's Palace in Jersey City on the evening of April 11 for the benefit of the Athletic Association of that institution, of which the Rev. John L. Scudder is the founder and manager.

PERSONAL.



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FISKE.—Above is a reproduction of the new poster of Mrs. Fiske as Leah Kleschna, by Sewell Collins, who with remarkable truth has caught both the personality of the actress and the mood of Leah as she is impersonated in the earlier scenes of the drama.

MORRIS.—Clara Morris has been out of the cast of The Two Orphans the last six weeks, owing to ill health.

ARDEN.—Mrs. Edwin Arden gave a reception at her residence March 29 for the purpose of introducing her charming daughter, Mildred Arden. The reception was largely attended, many well-known artists being present.

CALVERT.—Mrs. Charles Calvert, sometimes called "the Mrs. Gilbert of the English stage," arrived April 2, on the *Celtic*. Mrs. Calvert will be in Liebler and Company's revival of *She Stoops to Conquer*. She has been appearing in W. W. Jacob's *The Beauty and the Barge*, at the Haymarket Theatre, London.

WELSH-COLE.—The engagement is announced of Mary Welsh, of The Babes in Toyland company, and Lieutenant Edward Ball Cole, of the United States Marine Corps. Miss Welsh, who plays Sallie Waters in the extravaganza, is the daughter of a prominent architect and contractor in Philadelphia. Lieutenant Cole is at present stationed at Pensacola on the steamship *Yankee*, a Government convert. Miss Welsh will remain with Babes in Toyland for the rest of the present season.

MODJESKA.—Madame Modjeska's testimonial and public farewell appearance will be in the Metropolitan Opera House May 2. Madame Modjeska will come here from her ranch in California and give portions of *Mary Stuart* and *Macbeth*, and will be supported by a strong company. Ada Rehan may present an act of *The Country Girl*.

BERNHARDT—MENDÈS.—Sarah Bernhardt and Catulle Mendès, have become friends again. This is the week's sensation in Paris theatrical circles. Actress and author quarreled some years ago over his play, *Sainte Thérèse*, which was never given. Now Madame Bernhardt has agreed to do it, a condition of the new contract being a forfeit of \$3,000 if she again fail. M. Mendès has promised to use the money, should he get it, to help young writers.

BLOODGOOD.—Clara Bloodgood will be starred next season under the management of Liebler and Company in a new comedy by an American playwright. She is now rehearsing for the revival of *She Stoops to Conquer*, and has also been engaged for the role of Herself in *How He Lied to Her Husband*, part of the double bill Arnold Daly is presenting at the special matinees at the Garrick Theatre.

CAMPANARI.—Giuseppe Campanari, intending to make America his future home and to educate and rear his children as Americans, took out his first citizenship papers March 30. He swore that he was born in Italy fifty years ago and first landed in New York in 1889.

MANSFIELD.—Richard Mansfield has The Misanthrope so far under way that he will give a series of four private dress rehearsals this week. Mr. Mansfield employs a translation by Katherine Prescott Wormeley, and will present the comedy exactly as Molière wrote it. A. M. Bagby has assisted Mr. Mansfield in the selection of the music of the period, and H. O. Watson, Sr., has obtained for him a collection of Louis XIV furniture.

LORAIN.—Robert Loraine has been engaged by Harrison Grey Fiske for the title-role in The Proud Laird, the comedy by Charles Cartwright and Cosmo Hamilton, to be produced at the Manhattan Theatre on Easter Monday, April 23.

FAWCETT.—George Fawcett delivered an address on Othello on the afternoon of March 31 before the Century Club in the studio of Francis Walker.

LE MOYNE.—Mrs. Sarah Cowell Le Moyne

is rehearsing daily Browning's *A Blot in the*

Scutcheon, which will be given the afternoon

of April 7 in the Hudson Theatre, for the

benefit of the Music School Settlement.

TELEGRAPHIC NEWS

CHICAGO.

Good Business Continues—The Week's Attractions—Notes.

(Special to The Mirror.)

CHICAGO, April 3.

The bills this week are: Grand Opera House, San Toy; Illinois, Rogers Brothers, second week; Studebaker, Ben Greet and company in Eliza; Ethan Shakespearean repertoire; Garrick, Earl and Girl, third week; Powers, John Drew in Duke of Kilcrankie; Great Northern, Rains in Down the Pike, second week; McVicker's, Home Folks, third week; La Salle, Isle of Bond Bong, fourth week; Bush Temple, A Night Off; People's, stock in Royal Slave; Hyde and Behman's, Hart and De Mar in Mama's Papa, fourth week; Alhambra, Barney Gilmore; Academy, Bob Fitzsimmons; Bijou, Way of the Transgressor; Criterion, Lighhouse by the Sea; Avenue, Texas Ranger; Marlowe, Uncle Josh Sprucey; Thirty-first street, May Hosmer company in East Lynne; Howard's, stock in Damon and Pythias. Chicago, developing with reasonable rapidity into a "show town second to none," will be a different problem next season for managers to consider. There may be a first-class stock company in a popular and central downtown theatre, or a new combination house of either the dollar or dollar and a half class. There will be a big new competitor for dollar and a half business, as announced in this column recently, the Auditorium. The Syndicate is not to be satisfied with the special effort to grasp Chicago money with the Auditorium, but is to push Hyde and Behman's (Iroquois) to the front. This will give the Syndicate the Illinois, Powers', Hyde and Behman's, and the Auditorium.

The exact theatrical condition of Chicago next season will not be known until Manager Kohl and his associates of the Chicago Opera House management decide what they are going to do with that theatre. Lyman Glover, now a prominent member of the Kohl-Castle staff, said positively to THE MIRROR this week that no decision had been made, and then went on to state that the Chicago Opera House, brought up-to-date since the new ordinance went into effect and situated advantageously, was ready to be used for a first-class stock, first-class combinations, a production house as in the days of Henderson, a popular price house, or as a vaudeville house. The inference could easily be drawn from Mr. Glover's conversation that the vaudeville syndicate felt pretty certain that the Olympic, Haymarket and the new million-dollar Majestic, with their immense aggregate capacity, all having exceptionally large auditoriums, could accommodate the entire volume of vaudeville patronage in Chicago. The management seems convinced that if it becomes a combination house of any class it will have to be a Syndicate theatre. The objection to making it a stock house, or at least the chief obstacle, seems to be the difficulty of getting satisfactory plays. Mr. Glover, who read hundreds of plays while with Mr. Mansfield, takes a pessimistic view of the present available resources of American talent for dramatic composition, and this adds to his fears for a supply of dramas for a stock playing to dollar and a half patronage.

I am informed that the Chicago Opera House was offered to the Shuberts for Lillian Russell's fortnight in town the latter part of this month. I have also heard that Stair and Havlin received from the Chicago Opera House management an offer to turn the house over to them or to Mr. Stair, in place of the Great Northern, but that the offer was not accepted, possibly on account of the terms. There can be little doubt that the Chicago Opera House would become at once one of the great popular price combination houses of the country.

The decision to book Lillian Russell at the Auditorium for two weeks beginning April 24 was made after several other houses, including the Studebaker, had been considered. Pat Bannen, after four years with Fisher and Ryley, much of the time ahead of Florodora and lately with San Toy, is going back to his home city and become once again a member of the staff of Frank Conklin as business-manager of the new independent theatre of Minneapolis, the Auditorium. Mr. Bannen will begin his new duties next Monday, April 10.

George Francis Beard, of Fisher and Ryley's staff, was in town last week en route east, and will return later for the San Toy engagement at the Grand.

The Shakespearean cycle, by Ben Greet and players, begins to-night at the Studebaker with bright prospects. The advance sale of season tickets has been large.

A newspaper attack on the sale of theatre tickets at the hotels for an increased price brought out the statement by a representative of an Eastern company in the business that the Chicago city ordinance forbidding the sale of seats at advanced prices was unconstitutional; that everybody had the right to pay more for seats at hotels and avoid inconvenience at the box office, also that anybody had the right to supply such a demand.

The Chicago office of THE MIRROR has been removed from room 52 Grand Opera House to room 60 in the same building.

Frank Gazzolo has become a partner of George Klimt in his several enterprises. Mr. Gazzolo started as usher in Halsted street and gradually rose from head usher and box office to more important positions in various Chicago theatres. Finding box office employment too confining he went into the advertising department, and finally started out as advance agent. Some seasons ago he became manager for Klimt and was identified with that young man's notable successes. Gazzolo is now a partner in the five attractions which Klimt has planned for the coming season.

The sale of seats by mail for the engagement of Mrs. Fiske at the Grand Opera House in her New York success, Leah Kleisch, is going on, and it is reasonable to expect that this most genuine and admirable example of the art of acting which has received the unqualified praise from actors, managers and nonprofessionals who have returned here from New York, after seeing Mrs. Fiske and her company in the play at the Manhattan, will be the most notable engagement in this city for a long time.

Ella Kendall did a fair business with Weather Beaten Benson at the Grand last week and received the personal encouragement of numerous curtain calls after the rain climax. Lucille La Verne is hearty and natural as Mrs. Piffles. It is hard to see how anybody could accomplish this part any better. Edith Tallaferro is natural and pleasing as Moses, but also a little listless, or at least she was at the Wednesday matinee. Alice Johnson was a good Mrs. Ormsby, Ethel Brandon a handsome and appealing Grace, and Harold Russell, Homer Granville and Harry Hanlon sufficiently good as Rusty Nevins, Bartlett and Wiggins.

Down the Pike went very well at the Great Northern last week, the Rays having brought one of the best attractions of the kind this season. Phil and Nettie Peters, Wilbur Held and Sophie Burnham lent able support.

The Holy City in ten elaborate scenes was presented at the Bush Temple last week.

A Trip to Africa, now in its second week at the Columbus, has been doing a fair business, and John Larkins has made a hit with his audiences as the king and in his songs, including "Shame on You."

Nothing seen on the melodrama circuit this season has aroused greater enthusiasm than the lighthouse and storm scene in The Lighthouse by the Sea at the Alhambra last week. It is well constructed by both author and carpenter. Owen Davis, the author of the play, offers a good, respectable melodrama in sharp contrast with some current plays of the same order, and Sullivan and Vance present it with a competent company. Harry B. Bradley made the old lightkeeper a very natural and impressive figure, and Jack Dunn as the young coast pilot was excellent. Elliza Mason, as Moya, gave the performance a real touch of nature. Frederick Summerfield staged the production.

A group of stage veterans, who met by

chance recently, included John Dillon, Charles S. Coon, Fred Wildman, Edward Kimball, and W. A. Lavelle. Mr. Wildman, who has almost entirely recovered from his stroke of paralysis, was lured downtown by the fine Spring weather last week and was warmly greeted by an unlimited number of friends.

THE MIRROR was positively informed late last week that Robert Mantell would succeed Mama's Papa at Hyde and Behman's 16 in an elaborate production of Richard III. Some time ago it seemed likely that Florodora would follow Mama's Papa with Seeing Chicago for a Summer run. Mantell's will be the first dramatic engagement at the house since the re-opening.

It is understood that Home Folks will remain at McVicker's four weeks more.

Mrs. Robert Fitzsimmons is billed as Julia May Gifford in the cast of A Fight for Love at the Academy this week. The company includes besides Fitzsimmons, Frederick Watson, Daniel Sullivan, Frederick Backus, O. B. Collins, Joseph Edmundson, Leon Friedman, Daniel Morse, James Cripps, Edward White, Maud Westbrook, and Emily Dodd.

Extract from press matter of Way of the Transgressor: "Coming direct from a triumphant tour of Europe, the magnificent Landseer dogs, educated by William T. Stephens, will show by their apt portrayal of parts in this play the high development that dogs can be brought to." All for a moderate sum at the Bijou.

Mose Gumble, formerly Chicago representative of the Shapiro-Renck music house, was in the city last week on business, and his former office in the Grand office was full of welcoming callers. Nobody in Chicago's music row was ever more popular than Mose.

Coming attractions: At the Alhambra, Fast Life in New York, 9; Yon Yonson, 23; James Boys, 30; Terry McGovern, May 7; Nettie the News Girl, 14; Academy, Ninety and Nine, 9; Fast Life in New York, 16; James Jeffries, May 7; Bijou, Barney Gilmore, 9; New York Day by Day, 16; James Boys, 23; Yon Yonson, 30; Moonshiner's Daughter, May 14; Columbus, Trip to Africa (second week), 9; Way of Transgressor, 16; Criterion, Automobile Mystery, 9; More to Be Pitied Than Scorned, 16; Too Proud to Beg, May 7.

Quincy Adams Sawyer is coming to the Great Northern 30 after The Errand Boy, and Buster Brown will be at this theatre for a run May 21. Ethel Barrymore comes to Powers' April 16 for two weeks, and then The Other Girl.

Manager Leon Wachner, of the German stock of Milwaukee and Chicago, is going to Europe in three weeks, apparently very well satisfied after all with the results of his season of 1904-05. He said he felt differently a while ago, but business since has been much better. The educational series of German matinees in this city under university auspices by the Wachner company has been most successful. There will be more next season, one month at least.

Richard Carle has concluded arrangements to produce The Mayor of Tokio at the Studebaker June 5.

Manager William Roche will put in a stock company at the Bijou the coming Summer headed by George Klimt and Alma Hearn. The regular season of the Bijou will close June 3, and the stock season will open June 25. Plans have been made for four weeks, and Mr. Roche says a series of good plays will be put on handsomely.

The Academy season will close the latter part of May. Musical comedies and comedy melodramas, as Mr. Roche calls them, will have a great deal of time at the Academy next season.

George Samuels, owner of A Convict's Daughter and several other successes, was in Chicago a few days ago arranging for the appearance of some of his plays here next season. He says his attractions have been chiefly in the West this season and have done well.

A Race for Life, which had only one week in Chicago, at the Academy, did a large business and pleased. Terry McGovern had a pretty good week at the Bijou.

The Great Automobile Mystery had the advantage of a good company, but it is hard to account for the programme statement that this is a Theodore Kremmer masterpiece. Far from it. Blanch Rice as the Arizona belle was bright and natural, and Virginia Russell was excellent in the emotional role of the persecuted wife. Fletcher Harvey as Barrymore, Arthur Hoops as Dr. Ward, and Eschlin P. Gayer as Lord Brocklehurst were apparently three of the tallest actors Hurtig and Seaman could find, and Nina Morris as Olive loomed up also. All these high folk very capably got what was possible out of their parts.

Charles B. Marvin's New York State Folks produced constant laughter at the Avenue last week, and besides Sam Morris brought Thornton Freeland conspicuously in a character comedy part. It was a praiseworthy achievement. George Campbell and her waltzing dog made a hit.

Manager Max Weber, of the Columbus, says the receipts for the first week of The Smart Set at his theatre were \$4,700 and for the week of the return engagement \$5,100. He believes this is the record for 75 cent scale.

Archie McKenzie has joined the Ancient History Club. He came to town ahead of Rogers Brothers and repaired to the office of Archie Ellis, where he was promptly initiated. The former manager of Fanny Davenport then proceeded to "ancient hist" and had got as far back as 1860 when the Grand Keeper of the Document said "hist," which means continued in our next.

I am told a circular letter was sent out last week soliciting the purchase of stock in a proposed \$150,000 company to buy the Lyceum Theatre of Minneapolis, where Dick Ferris is now conducting a stock company. It is said the present owner of the property will take stock to the amount of \$75,000.

An unfortunate man started attachés of Hyde and Behman's by appearing at the box-office with one hand at his face, asking if he could go into the basement and look for his eye. He said he had dropped it while laughing and that it had gone through the hot air grate under the seat. The eye was found, and also a set of teeth which still await a claimant. OTIS L. COLBURN.

BOSTON.

Nance O'Neill's Farewell—Strongheart Continues to Please—Stock Notes.

(Special to The Mirror.)

BOSTON, April 3.

Nance O'Neill's coming to Boston for her farewell before going to Australia is the chief theatrical event of the week. Macbeth and Elizabeth, both of which she has given here before, are the plays of the opening week.

Maude Adams supplements her performance of The Little Minister by giving 'Op o' My Thumb to close the bill for the second and last week of her engagement at the Hollis.

James J. Corbett in Pals is the newcomer of the week at the Globe, this being his first appearance in Boston as a dramatic star in several seasons.

At the Castle Square the dramatization of A Tale of Two Cities made by Freeman Wills is being given by the stock company, with Howell Hanson as Sydney Carton.

A Montana Outlaw, which is said to be a melodrama new to New England, and never before played at popular prices, is the offering of the stock company at the Bowdoin Square.

Humpty Dumpty is in the third week of its engagement at the Colonial, and business still continues large.

This is the last week of the run of Siberia at the Boston, where the general verdict is that the presentation is the strongest that this play has ever had in Boston.

With a special Harvard night and all the foot-ball stars from that college present as guests, Robert Edeson and Strongheart started upon their second week at the Park. The engagement has scored a hit.

The Filibuster is in its third week at the Majestic and a number of new features are being arranged so as to make the production more up to date than ever. A new finale to the second act is one change.

Beware of Men is to be tried on the Crawford audiences this week.

drama of the week at the Grand Opera House, the company being under the management of C. B. Jefferson.

Lillian Kemble, the leading lady of the Castle Square, is taking advantage of a week's vacation. She is being entertained by some friends, but goes with her mother to New York 5. Tomorrow the Idler Club of Arlington gives her a reception.

Robert Edeson, the star of Strongheart, was the guest of honor at the at home given by Mrs. E. H. Crosby, wife of the dramatic editor of the Post, last week.

Charles Miller, the leading man at the Bowdoin Square, has moved to Brookline, and is coaching the high school dramatic club for its Ivy Day drama in June.

A Midsummer Night's Dream was given for charity by society amateurs at the Bijou last week, the entire cast being made up of ladies.

The Singing closed its tour with the termination of the engagement at the Tremont. Nearly all the chorus got places either with San Toy or A Country Girl.

Maud Maguire, a Boston actress and chorus girl, was one of the victims of cerebro-spinal meningitis in this city last week.

William H. Hammond, who committed suicide in New York last week, was one of Henry W. Savage's right hand men in his real estate business in this city.

John O. Hewitt, who was the only American in the company with Edward Terry, stopped over in Boston to visit friends on his way home from Halifax, where the season closed. Gaston Maye, of the same company, also came here.

Edward Breese made a breakneck automobile ride from the Park to Newton one night last week so as to appear in the entertainment given at the Newton Club. Later in the week Mr. and Mrs. H. Gilbert gave a reception in honor of Mr. Breese and his wife.

As a result of the treatment which the Boston and Tremont had at the hands of the Aldermen last Fall a bill has been introduced in the Legislature providing that when in Boston the Aldermen refuse a license an appeal may be taken to the Mayor, who has power to grant, revoke or suspend a license or affirm or modify Aldermanic action. There promises to be the liveliest sort of a row at the hearing on the proposed law to legislate Sunday concerts out of existence.

JAY BENTON.

ST. LOUIS.

A Suggestion of Summer—Attractions at the Theatres—The Local Encore Habit.

(Special to The Mirror.)

ST. LOUIS, April 3.

Light, if not leading offerings, as befits the penitential season now upon us, are of record at all the St. Louis playhouses. And the leading feature about the business is that it has been light. Spring has landed us in the middle of Summer's lap with a bound, although we are not yet, by former experiences, out of Winter's bounds hereabouts. So we begin to think of the Summer garden season and to have to report that the big Alps concession on the old World's Fair grounds got what it wanted from the city the other day, and arrangements are making for a big Summer season of vaudeville, opera and what not. As to Delmar Garden, all accounts agree that John C. Jannopoulos is out of it, but the same reports were in circulation a year ago. I learn that the Shuberts have some thought of entering the Summer garden field. There'll be something doing by the time the next dispatch from the right bank of the Mississippi, looking down stream, is due.

The Silver Slipper is at the Century, where it opened last night to good business. The Girl and the Bandit had an average week.

Ella Kendall, the quaint humorist, started in yesterday afternoon at the new Garrick for a week's engagement and will read the returns of the local city election, which is a hot fight, from the stage on Tuesday evening. Kendall's Weather-beaten Benson is one of the most delightful of strictly American comedies of a class which we of the great Southwest are specially able to appreciate. Mrs. Wiggs of the Cabbage Patch is another near offering and the regulars have not abandoned the hope of seeing Lillian Russell in Lady Teazle before the Summer is full upon us. A Chinese Honeymoon said farewell for fair last Saturday, and as Katisha says of one of her lovers, "When shall I find such another?"

But the event of the week is Madame Ernestine Schumann-Heink in Love's Lottery at the Olympic. The Frau had a fine audience to-night. The new opera proved a big success musically as well as interpretatively and Madame was never more frequent since the second season of Patrick Sarfield Gilmore at the old Music Hall during the Exposition days. P. S. G. having taught us the encore habit and we have the reputation of applauding longer and more vociferously here in St. Louis than is the case anywhere else on two continents. Not that we want our money's worth more than others, "nearness" in these matters being a general failing, but that we have not learned to express appreciation in a better way.

We also have a crop of the vacant-eyed and horny-fisted gentry that somehow gets past the doorknobs day in day out and this contingent accounts for the encore nuisance in part also. As it was, Madame and her company practically sang Love's Lottery twice, and if she has to do so four times on matinee days she will remember St. Louis with a new assortment of emotions. In her company are George L. Tallman, W. H. Thompson, baritone, and John Slavin. Letty and William Faversham scored only a qualified success at the Olympic last week, the house seldom being crowded. Not in years has a play received such unanimous condemnation from our reviewers as was the case with Letty. It was the skill of that fine actress, Carlotta Nilsson, rather than Faversham's, that kept the whole thing from toppling over at times.

Referring back for a moment to Garrick affairs, I learn that Jake Rosenthal, of The Chinese Honeymoon company, has been called to New York by a telegram concerning a lawsuit, and has put in temporary charge of the company Ned Cahill, who is lucky in being the busboy of so popular and clever a comedienne as Georgia Bryton, the Fl Fl of The Chinese Honeymoon.

The only attraction that comes to town that makes us feel as if we are not getting old is Joe Murphy, the Irish veteran of the American stage, who time out of mind has been bringing us the Shaun Rue and the Gerry Gow. Like the heroes of the Light Brigade, "when shall his glory fade?" The blacksmith shop and the carrier pigeons are once more on the billboards, and on the stage of the old Grand Opera House as erst they were these decades upon decades ago, and long may they wave. At that Murphy has the better of the dean of the comic world, Joe Jefferson, whose stand-by has been these dozens of moons Rip Van Winkle, which in its final analysis is no better than Shaun Rue and the Gerry Gow.

The Ninety and Nine is at the Imperial, where its spectacular features pleased a big audience last night.

At the Castle Square the dramatization of A Tale of Two Cities made by Freeman Wills is being given by the stock company, with Howell Hanson as Sydney Carton.

serves the large receipts assured for every performance. A Race for Life 10. How He Won Her 17. The Sign of the Cross 24.

Darkest Russia, with Rachel Acton, a capable support, and Mitchickoff, Russian Imperial dancer, added as special feature is the programme for the week at Hart's Kensington Theatre. Mamie Fleming in Road to Frisco 10.

Blaney's Arch Street Theatre has a winning card in The Curse of Drink, and in spite of its many representations is always sure of large and profitable returns. The Wayward Son 10.

For Easter week Lottie Williams in a new play, My Tom Boy Girl.

At Forepaugh's Theatre week 3, for a four weeks' term, is Eugenie Blair and her company, with George W. Barbier, of the Forepaugh Stock, added as leading man, in an elaborate production of Sapho. Everything is first-class, and the two performances daily are equal to any \$1.50 representation. Charlotte Corday 10. Zaza 17.

Darcy and Speck's Stock company at the Standard Theatre appear for the week in An American Gentleman, a sensational drama with elaborate mechanical effects, to a large opening. George Arvine and Mattie Choate are the popular favorites. King of Tramps 10.

Snake's German Stock at the Bijou Theatre is giving The Taming of the Shrew and Hunter's Lizzie as the week's features. Good performance and patronage.

Dumont's Minstrels, at the Eleventh Street Opera House, have another new local skit, The Butler-Acme Trading Stamp Groceries, added to Get Rich Quick, one of the most laughable programmes of the season. The management deserve their great success in the enterprise.

At the Academy of Music, Burton Holmes 6 and 7. Elmendorf 10 and 17.

The Empire Theatre, Frankford, will have The Innocent Maids 5-7. Way Down East, matinee and night 8. S. FERNBERGER.

WASHINGTON.

Dockstader Explains to the President—Ethel Barrymore and Other Stars.

(Special to The Mirror.)

WASHINGTON, April 3.

Ethel Barrymore appeared to-night at the New National Theatre with distinct success in the Thomas Racewood drama, Sunday, and was accorded a greeting that was cordial and most convincingly sincere from a large and fashionable assemblage. Excellent support is rendered by Bruce McLean, Herbert Percy, Charles Harbury, Joseph Brennan, Harrison Armstrong, William Sampson, Edgar Selwyn, James Kearney, Virginia Buchanan, and Sara Perry. Edna May follows in The School Girl.

With a large audience gathered at the Columbia Theatre Lillian Russell is a prime favorite on her re-entrance to the comic opera stage as Ladie Teazle. A notably proficient company includes W. T. Carlton, Van Rensselaer Wheeler, Harold Blake, John Dunsmuir, Owen Westford, Walter Craven, Alfred Pyke, Albert McGukin, Albert Wilder, John Taylor, Carrie Reynolds, Lucille Saunders, Ella Smith, and Estelle D'Arville. George Primrose Minstrels next.

Meiville B. Raymond's musical comedy, The Seminary Girl, presented by a large and talented company headed by George Gorman in a takingly attractive German character part, opened at the Lafayette Square Opera House this evening to a crowded house. The Musical Nosses, Ruth Peebles, Mabel Marsh, Frances Berg, Edward Clark, Knute Erickson, Harry Forsman, and J. Francis Dooley are leaders that win pronounced favor. Princess Chic follows.

During the engagement of William Bramwell in Captain Barrington at the Lafayette last week a curtain-raiser was added Wednesday night. It is entitled Gone with a Handsome Man, and was very successful. It is a three-handed comedy adapted from Will Carlton's poem of the same name. It afforded William Bramwell, Catherine Calhoun, and Frank Hersome fine opportunities.

The Confessions of a Wife fills the Academy of Music. George S. Trimble, Harry Glaser, Elmer Grandin, William Stanford, Joe Doner, O. B. Phillips, Kate Dal-Glish, Nettie Bourne, Nellie Doner, Sadie Stringham, and little Ethel Schutte are praiseworthy prominent. After Midnight is next week's announcement.

Lew Dockstader's Minstrels at the New National last week played one of the best minstrel engagements in Washington with which he has ever been associated. The entertainment presented one of the strongest, longest and most interesting of its class and thoroughly merited the large patronage. Friday morning, previous to the Cabinet meeting at the White House, the minstrel comedian had an enjoyable quarter of an hour and a congenial heart-to-heart talk with President Roosevelt, being introduced by his friend Postmaster-General George B. Cortelyou. Naturally the incident of last August was referred to, when the motion pictures were taken in front of the Capitol. It was immediately cleared up, showing that it was a misunderstanding and no disrespect was meant.

Hamlet, again presented by Forbes Robertson in such an instructive and scholarly manner, attracted many lovers of Shakespeare to the Columbia Theatre during last week's engagement. Mrs. Roosevelt, accompanied by Lieutenant Moore, Theodore Roosevelt, Jr., Kermit Roosevelt, and Master Harry Davis, occupied a private box Thursday night. The adjoining communicating box was occupied by Senator Henry Cabot Lodge and party.

Coming musical events are the appearances of Fritz Kreisler and Josef Hofmann in a joint piano recital and the Spring festival of the Pittsburgh Orchestra; the former will be at the National Theatre April 14, the latter April 26 at Convention Hall.

Sarah Willard Howe, teacher of the American and French school of dancing, director of that branch of the Robert Hickman University and of Dramatic Art, will present under society's patronage at the university, April 8, an exhibition of the dances of the nations by her advanced pupils. This will be an event of decided interest locally.

JOHN T. WARDE.

BALTIMORE.

The Spring Season Opens—Amateurs in Comedy—Hamlet Again—News Notes.

(Special to The Mirror.)

BALTIMORE, April 3.

Notwithstanding the fact that Hamlet has been presented here twice this season, once by E. H. Sothern and Julia Marlowe and again by Miss Kelm, a large audience gathered at Ford's Grand Opera House this evening and enjoyed Forbes Robertson's interpretation of the role. Mr. Robertson was at his best in the subtler and more spiritual passages of the play. Kate Rorke's Ophelia was well appreciated, and her portrayal was tasteful and beautiful. Among others in the cast are Ian Robertson, Leon Quartermaine, Giles Shinn, Frank Gillmore, J. H. Beaumont, Frank Bleekley, Eric Maturin, Dalziel Heron, E. C. W. Gamble, N. Howard, Harry M. Blake, S. Thompson, George Flood, Ernest Barton, Dora Harker, Ernest Cosham, Sam T. Pearce, Morton Bennett, and Madge Mackintosh. Amelia Blingham in Mlle. Marni, with Frederic de Belleville as leading man, will appear next week.

Edna May and her company in The School Girl is the attraction at the Academy of Music. Fred Leslie, Jr., James Blakeley, and Fred Wright, Jr., are the comedians. Francis Wilson will follow in Cousin Billy.

The Lyceum Theatre, formerly Chase's, has begun a Spring season, which will last four weeks. To-night Russ Whytal and his supporting company gave a very interesting portrayal of Fair Virginia. The company is composed of some clever people who do excellent work. Next week's selection is Faust.

The attraction at the Auditorium is the Lilliputians in Sinbad. The underlining is The Seminary Girl.

After Midnight is at the Holliday Street this week. It will be followed by Al. H. Wilson.

Montgomery Irving appears at Blaney's in For His Brother's Crime. At the close of this week Lottie Williams in My Tom Boy Girl will follow.

A comedy, given under the auspices of the

Baltimore Chapter of the Daughters of the American Revolution for the fund being raised by the Baltimore Chapter to erect a Maryland column in Continental Hall, Washington, was presented at Lehmann's Hall last Wednesday evening. It was entitled Pwang-lu; or, The Reward of Filial Piety. The production was both dainty and artistic. Of course, Baltimore society attended in large numbers and were enthusiastic in their applause. The ushers were chosen from the ranks of society women. The opening chorus was followed by a series of dances, songs and stage pictures. The "One Little, Two Little, Three Little Wives" of T. Boyd Spiller and the half-dozen "buds" who accompanied him won applause, as did the "Native" song of Robert Jenkins. The song and dance by Elizabeth McCann and Charles Andrew McCann in the second act was so naturally done and had such an irresistible sense of mirth that it would have graced a professional production. The evening was a success from every point of view.

The annual Spring opera season at the Academy of Music, the second since the theatre has been under the management of Nixon and Zimmerman, will commence May 15 and continue five weeks. The season will open with the Anna Held production of The Little Duchess, with Elsie Janis in the cast. Following that will come Maida Snyder, a Baltimore girl, who has achieved success this year as Mimì in the Strollers, In The Girl from Paris. This in turn will be followed by two light musical pieces. Three separate and distinct companies will appear.

Giles Shine, who plays Polonius in Hamlet at Ford's this week, is one of the few Americans with Forbes Robertson's company.

HAROLD RUTLEDGE.

CINCINNATI.

Piff, Paff, Pouf—The Errand Boy and Other Attractions—Notes.

(Special to The Mirror.)

CINCINNATI, April 3.

At the Grand to-night Piff, Paff, Pouf is the bill. The principals include Robert E. Graham, Fred Mace, Templar Saxe, John Hyams, Sadie Martinot, Vinie Daly, Blanche Morrison, Abby Strange, Mabel and Maude Hollins. Otis Skinner will follow in The Harvest.

The Stubbornness of Geraldine again proved popular when presented by the clever Forepaugh players at Robinson's yesterday. Lavinia Shannon was admirable in the leading role, and John J. Farrell gave a pleasing impersonation of Count Kinsey. A Social Highwayman will follow.

The Walnut has Billy B. Van in The Errand Boy. The supporting company includes Florence Sweetman, Edith Hart, Florence Brooks, Charles Saxon, Clement Bevins, Abbott Davidson, Frank Evans and Rose Beaumont. The Silver Slipper follows:

Tracked Across the World, by Owen Davis, is this week's bill at Heuck's.

The Moonshiner's Daughter made her initial appearance at the Lyceum yesterday.

Das Glueck im Winkel, one of Herman Sudermann's most enjoyable plays, was given by the German company at the Grand last night.

A hot wave of almost midsummer intensity interfered with the attendance at nearly all of the theatres last week.

A quarrel between the board of directors and the chorus of the May Festival Association has been raging over a proposed memorial concert to be given by the chorus in honor of Theodore Thomas. It seems so serious that the festivals, at which nearly all the most noted singers of the world have appeared, may be abandoned at least for a time. Another result has been the abandonment of the plan for a theatre in the Music Hall building.

Rumors are current that a new theatre is to be built on the corner of Fifth and Main, but no information has leaked out as to who is behind the project.

H. A. SUTTON.

PITTSBURGH.

The Beauty Doctor—Melodrama and Other Plays—Notes.

(Special to The Mirror.)

PITTSBURGH, April 3.

The Beauty Doctor plays a return engagement at the Duquesne this week. The company, headed by Henrietta Lee, is good. Mason and Mason, in Fritz and Snitz, follow.

The Bijou drew its customary large audiences to-day, where A Race for Life seemed to please. The cast is headed by Edwin Walter. Next week, Tracked Across the World.

The Wayward Son made its first appearance in this city to-night, and the audience at the Empire liked it. Nell Twomey and a capable company met the requirements. Darkest Russia next week.

The Gayety has George Primrose's Minstrels. Smiling Island next week.

Blue Jeans is offered at the Avenue by Harry Davis' Avenue Dramatic company. Eleanor Browning made her first appearance as the new leading woman in the role of June. My Partner next week.

The Harry Davis Stock company at the Alvin offers The Crossways this week, with Annie Irish and Charles Richman in the leading roles. The Two Escutcheons is the underline.

E. S. Willard and his company began a week's engagement at the Nixon to-night, opening with David Garrick, with The Professor's Love Story, The Middleman, The Brighter Side, and Tom Pinch to follow. Ben Hur will follow for two weeks. Business at this house has improved since the prices have been lowered.

This is the third consecutive week of snowstorms at the Empire, and Manager "Jack" McCullough says he will have another one in next week's play, Darkest Russia.

ALBERT S. L. HEWES.

PLAYS PRODUCED.

Back in Jersey, a rural drama, will be produced under the direction of the author, William J. McKiernan, in his home city, Newark, N. J., the week of May 8, to test its merits for next season. Special scenery is being prepared for it and a notable cast will be engaged.

The production of Kellett Chalmers' farce-comedy, A Case of Frenzied Finance, was at the Academy of Music, March 30, before a large audience. It is in three acts, placed in the Hotel Van Billon, New York, and is well staged and admirably cast. The comedy shows the methods employed by many to get rich quickly. Emily Wakeman, Laura Lemmers, Olive Murray, John Flood, William J. Ferguson, Frank Hatch, Robert Fischer and Douglas Fairbanks are in the cast.

Sergeant Brue, the new musical farce in which Frank Daniels is starred, was given in the Savoy Theatre in Atlantic City, N. J., March 31, before a well filled house. Mr. Daniels appeared as a London policeman. The piece is written by Owen Davis, with music by Liza Lehman. Blanche Ring appeared as Lady Bicknell, and Sallie Fisher, Clara Belle Jerome, Fred Thorne, and Alfred Hickman were also well received. Both Miss Ring and Mr. Daniels are well supplied with musical numbers. The catchiest are "My Irish Molly O," "Saturday, After Two," "Line of Duty," and "Sergeant Brue." The company will come to New York city for an engagement at the Knickerbocker Theatre in two weeks.

HACKETT SECURES THE SAVOY.

Contracts have been signed by James K. Hackett and Frank McKey, whereby Mr. Hackett will furnish all the attractions at the Savoy Theatre after Oct. 1 for a term of years. Mr. Hackett will open the theatre in the Fall with The Walls of Jericho, which has been playing this season in London. Later Mary Mannering will play at the house under her husband's management. Mr. Hackett controls several plays by American and foreign authors which he will present at the Savoy.

HOUDINI IN PARIS.

PARIS, FRANCE, March 12.

I have been here a week, and things certainly look great for variety folks. Isolas Freres are not the power they were three years ago, as Barrasford and Bostock have managed to win the Parisian public, and both firms are bringing acts to Paris that would never have worked in Paris had they waited for the Isolas Freres to book them.

The Folies Bergere has a "revue" on at present, which is about the warmest thing I have ever seen in a first-class house. It is no wonder that the Paris managers predicted failure for Mr. Barrasford when he announced that he would open the Alhambra as a family theatre, and that he would not allow the members of the demi-monde to stroll about the promenade. The first two months at the Alhambra looked as if the thing could not last, but gradually the "family father" found out that he could send his wife or daughter to the Alhambra without any fears, and to-day Mr. Barrasford's theatre is the most popular place in France. It is packed at every performance, and I have never worked to a finer audience. On March 4 Mr. Barrasford opened a new theatre in Lille, and he will have a change of programme every eight days. He is looking for a place in Berlin, and if he keeps on, he will be able to send acts all over Europe. The Hoopers, at the Olympia, Robbins at the Alhambra, and the Four Lukens at Bostock's are the prominent American acts in Paris, but I will have a good look about and in my next letter will give full particulars.

Monsieur Marchang, the former manager of the Folies Bergere and Scala Theatre, died last week in an insane asylum. His wife sold the Folies to the Isolas, and she is now running the Scala all her own way. Oscar Carre's son Albert has been engaged especially for the New York Hippodrome, and is certain to make a big hit, as he does a wonderful performance. The Patty-Frank Troupe of Acrobats are engaged for the opening programme at the New York Hippodrome.

George Lurich, who has won several championship wrestling matches, has fallen out with Koch, the German champion. Several of the Berlin papers published Koch's letters, but failed to accept Lurich's, as they stepped beyond the law, so Lurich has had a pamphlet printed, in which he exposes all the wrestlers and explains how the "championships" were wrestled for. As Germany is the greatest place in the world for wrestlers, this book is causing a great deal of bad blood, and I predict that serious trouble will arise from it. In the meantime Koch offers 1,000 marks to any one that will make Lurich wrestle with him for fun, marbles or money. Paul Pons, the French champion, has been reported dead, but he now rises to state a la Mark Twain that the report of his death has been grossly exaggerated.

Dr. Doyen recently performed a peculiar operation on a patient, and this operation was "cine-matographed" simply for the benefit of colleges. What was his astonishment on going to a music hall in Paris to see the picture being shown to the public. He sued Pathé and Paraband for 200,000 francs, and has won his lawsuit. The courts awarded him 800 francs, and he has the right to insert fifteen different advertisements, informing the public that it was against his wishes that the operation was shown at the theatres and fair grounds. An old law was dug up, which was passed in 1793, which just fitted this case.

At the Wintergarten, Berlin, Saharet is in her second month. Herbert Lloyd, the comic juggler, is doing well. The Doherty Sisters are well liked, and have been doing splendidly on the Continent. The Kaufmann Troupe of Cyclists, Stelling and Revell, Dorothy Clark, the English soubrette; Diana, with trained apes, etc.; Dr. Agelos' proclain statues, Mistinguette, the French chanteuse, and Florentine and Martha Haertell form the programme for the month of March. Eph Thompson with his elephants are the feature of Circus Schuman, while Circus Busch's feature is the wrestling championship of the world.

In Dresden at the Central Theatre the Three Pantzer Brothers and Lalah Selbini, as well as Richard Sawade, with his lions, are the drawing cards. At the opposition house the Victoria Saloon, Otto Reutter, the humorist, and Mortcaschan, kindly assisted by the Wolkowskys, are the features for this month.

In Leipzig Moris Cronin, with his club jugglers; Welland, comic juggler; Tacianu, the female impersonator, and Bacchus Jacoby are among the prominent names on the bill of the Battenberg, while at the Krystal Palast the Four Merkle Sisters are topping the bill.

O. K. Sato has left Stockholm, and is now in Hannover, Germany, for fifteen days; he will shortly open at the Palace Theatre, London Cooke and Rothert are in Stockholm at the Svea Theatre, having made the jump from Moscow. On the same bill are the celebrated Schwartz Brothers in the parody performance, and Chev. Thorn, the illusionist, who was in America a long time ago with his brother, giving full mystic shows, under the name of Thorn and Darwin. This was at the time they made a trip around the world.

Eugene Wermke, the German "Strong Lady," has improved her act by engaging a giant to handle her props, and is now topping the bills as a reward. Another novelty that is making more than good is Clown Arthur and Mile. Fedora, who have a trained dog show of unusual merit. The clown does a one-hand stand on top of a dog's head, and just when the audience commences to feel sorry for the dog, the animal walks away, and the clown is standing on a sort of a "suspended lady in the air fake." In another one of their tricks two dogs hold a wire in their mouths, each dog resting only on the forelegs, and on the centre of the suspended wire another dog does a sort of an imitation Jim Bard wire act. This act is the feature of the Circus Cinciselli in St. Petersburg, and would be good show for America.

The Three Newmans, who do a really wonderful performance, are again advertising. Here are the first two lines of their advertisement, as they wish to make the managers believe that they are Americans: "The Great Newman. With Their Flying Bar Act, the Only in Their Kind. On Elegance and Rapidity, No Rivals."

The new

AT THE THEATRES

To be performed next week:

The School for Husbands Wallack's
A Clever Gentleman Savoy
Knickerbocker Knickerbocker
Leather in the Scutcheon Hudson
The Old Girl New Star

Hudson—The Lady Shore.

Romantic drama in five acts, by Mrs. Vance Thompson and Lena R. Smith. Produced March 27.

Edward IV, King of England Robert Lorraine
 Richard, Duke of Gloucester John Blair
 Edward, Prince of Wales Suzette Corrigan
 Richard, Duke of York Ory Dimond
 Sir Marmaduke Neville Fred Eric
 Sir Richard Radcliffe Edward R. Mason
 Sir William Catesby William Temple
 Bishop of London John Wallace
 Master Bufford William Bonelli
 Will Spencer George Soule Spencer
 Matthew Shore Daniel Jarrett
 Master Hobbs William L. Branscombe
 Gilbert Josselin Charles H. Crosby
 Fleming James T. Ayer
 King's Chamberlain F. N. Norris
 Turkey Walter F. Scott
 Ned Snake James Archer
 Sheriff Robert Hayden
 Doctor Shea Andrew MacKenzie
 Smoke's Shop Boy Ernest Mandeville
 Sergeant William Strong
 Town Crier Thomas Wilson
 Watchman Mr. Edwards
 King's Jester Alice Hoover
 First Player Mabel Dixey
 Doll Silk Alice Coburn
 Alison Jane Gordon
 Kate Jane Lloyd
 Big Mex Elizabeth Brock
 King's Pages Edna Perkins
 Richard's Pages Betsy De Puy
 Shoesceller Margaret Coghlan
 First Court Lady Miss Dennison
 Second Court Lady Miss Anderson
 King's Shore Virginia Harned

It was a fashionable and critical audience that last Monday night filled the Hudson Theatre to welcome the return of Virginia Harned to the New York stage. Those assembled were not disappointed in the charms of Miss Harned or her surroundings, however much they might have been in the play itself.

The strenuous life of Lady Shore has inspired quite as many dramatists as have those later women, Nell Gwynne or Peg Woffington. There was a tragedy by Cheke and Day which was done in Shakespeare's time; then there was one about the same time called *The Life and Death of Master Shore and Jane Shore, His Wife*. There was also Churhyard's legend of "Shore's Wife" in "The Mirror for Magistrates." In 1876 a Shore play by W. G. Willis was produced in London, but it was Nicholas Rowe's tragedy, *Jane Shore*, produced Feb. 2, 1714, with Mrs. Oldfield in the title-role. Barton Booth as Hastings and Clibber as Gloster, that was the versified original of this modernized version in which Miss Harned appears. Rowe was the first to attempt to whitewash this lady's much blackened character. He succeeded so well in making a figure that was "always seen and heard with pity," as Dr. Johnson said, that his drama was a favorite with the great actresses, even to the time of Mrs. Siddons.

While this Broadway form of the story has strong moments, it is so hysterical and illogical and so amateurish that it cannot please the critical, although it may win a certain popular approval because of the cleverness of its interpreters and its lavish production.

Sympathy is intended to be secured for Mrs. Shore by making her, in the first act, married to a jeweler who demands that she take smilingly the insults of his royal customer, "Crooked Richard," Duke of Gloucester. She refuses, and flees with King Edward, who has won her love in his disguise of an humble apprentice.

The second act shows her as queen in all but name. She is using her power for the good of England, and secures pardons for her former friends who have come under the royal frown. She bids a lingering farewell to Edward when he is called to the North to fight the rebels. He leaves to her the care of his children, the Prince of Wales and the Duke of York, but herself in danger from the malevolent lust of his brother.

In the third act this historical heroine comes to a midnight supper in the Duke's apartments in the Tower of London. The little Princes were also to have been present, but their uncle locks them in their room and also locks all other exits when Mrs. Shore arrives. Then follow the two hysterical scenes of the play. The Duke insists on making love to his brother's mistress, but is held at bay for a time. Then, for no sufficient reason, he leaves her in the care of the warden of the Tower. She kills him when he refuses his aid, secures the keys and escapes with the little Princes. In the fourth act she is in hiding. The Duke is having a house-to-house search made when the King returns incognito. To escape, she has joined one of the troupes of despised players. The King believes she is untrue to him when he sees her posing in the booth, and accuses her of infidelity. The Duke whispers: "See! He is surrounded by my soldiers! Confess, or he dies!" She confesses and the King orders her degraded in the public streets and paraded, unfed, with a crier. All these supposedly sensational incidents are so inconsistent with the characters that they are not truly convincing, but they are saved for popular effectiveness by the players and one of the best-directed stage crowds seen for many a day. In the last act Lady Shore falls and dies of starvation and her shame, after rebuking the people for blaming the King. He returns in triumph, with her plump corpse across his saddlebow, and confesses his remorse to the kneeling mob.

Miss Harned's work showed winning charm in the first acts and high skill and sincere endeavor in the last ones to make the artificial seem real, but she failed because of the shortcomings of the play. Because of its lacks, she gave the impression of a beautiful and highly gifted comedienne bravely attempting something not quite in line with her powers. She has gained much in skill and shows even a greater faithfulness to the telling effects of details.

John Blair gave a softly sensuous and crafty delineation of the evil brother, with many strong strokes of the iron hand behind the almost too velvety voice. Robert Lorraine looked the King who could have won his people by royal bearing alone, but retained too many of his very modern methods. Fred Eric delighted by a straightforward and manly sincerity. William Bonelli had a strong scene and did well with it. Daniel Jarrett deserved the favor he won. George Soule Spencer and William L. Branscombe were excellent in their character work. Mabel Dixey had an emotional minute and played it with strong feeling and power. Jane Gordon and Jane Lloyd made their bits stand out with good work in characterization. The rest of the many were so pleasing and so well directed that there were no discords in the general effects that are too common. Armor, costumes and scenery showed the choice of the best makers, and a spending of money which only inspired regret for the inadequacy of the material.

Broadway—Florodora Revived.

It would seem from the enthusiasm which the revival of *Florodora* occasioned last week at the Broadway Theatre that the popular musical play must lead in the class of the things which never grow old. There were a lot of veteran first-nighters present to celebrate the revival, produced with a brand new setting, and principals which were all, save Cyril Scott, new to the play, though not unknown to Broadway. Adele Ritchie, the latest Lady Holroyd, won many recalls for her dainty singing and dancing, and Maude Lambert was sweet voiced and looked picturesquely as Dolores. The singing of "In the Shade of the Sheltering Palm" by Joseph Phillips, was received rapturously. Cyril Scott was better than ever as young Captain Donegal. Philip H. Rydel as Tweedle-punch and Elsa Ryan also

shared in the honors. The sextette won even more than its usual favor, and the six English dancers made a hit later in the piece. *Florodora* is probably here to stay again.

New Amsterdam—A Parisian Romance.

On Monday evening, March 27, Mr. Mansfield revived Octave Feuillet's *A Parisian Romance*, with the following cast:

Henri de Targy	Leslie Kenyon
Dr. Cheneau	Morton Seiden
Baron Chevrial	Richard Mansfield
Liani	A. G. Andrews
Aubriole	Ernest C. Ward
Tamarel	Arthur Berthelet
Vaumartin	Edward Fitz-Gerald
Laubaniere	Henry Wenman
Rosa Guerin	Irene Prahar
Madame de Targy	Eleanor Barry
Marcelle	Gertrude Green
Theresa	Julia Marie Taylor
Madame de Luce	Alma Hatchaway
Madame de Valmy	Helen Gildon
Marie	Mildred Morris
Servant	Dallas Anderson

The house was filled with a large audience gathered to see the characterization of Baron Chevrial, which Mr. Mansfield has made one of the best known of his repertoire. They were not disappointed, for this actor is too artistically conscientious to slip into the careless work often seen after many repetitions of a role. The audience insisted on seeing Mr. Mansfield out of character, and he appeared after removing his make-up. Irene Prahar and Julia Marie Taylor were especially liked of a company that gave as adequate support as possible in a play that is all for the star, and is not otherwise great.

On Tuesday evening Dr. Jekyll and Mr. Hyde was the bill; Wednesday, King Richard III; Friday, Beau Brummel; Saturday, matinee, The Merchant of Venice, and Saturday night, Ivan, the Terrible.

Madison Square—The Countess Cathleen.

Four-act poetic drama, by William Butler Yeats. Produced March 28.

Kevin	Frederick Soltys
Mary	Adelaide Alexander
Teig	Caroline Newcombe
Shemus	John De Persia
A Demon	Charles Gibney
A Second Demon	Caryl Gillin
The Countess Cathleen	Margaret Wycherly
Oona	Carolyn Leavitt-Jones
A steward	Howard Wilson
A Gardener	Willard McKegney
A Herdsman	Caryl Gillin
A Robbing Peasant	Arthur Watson
Joanna	Florence Stewart
The Angel	Adelaide Alexander

The audience which greeted Margaret Wycherly at the Madison Square Theatre at a matinee performance on March 28, when an acting version of William Butler Yeats' poetic four-act drama, *The Countess Cathleen*, made by Miss Wycherly from two editions of the play published in England by Mr. Keats, was presented for the first time in New York, was not as large as the actress and play deserved. It is by far the best thing that Miss Wycherly has done in her effort to make popular in the metropolis these half-human, half-fairy book, and entirely poetic dramas, the fascination of which, like the old legends of mystical yet sweet uncanniness, grows upon the hearer. The auditor becomes aware that Miss Wycherly has found in these plays roles to which her personality is eminently suited, this being notably so in the character of the tragically triumphant Countess Cathleen. The play has for a pervading note nobility, renunciation and its reward, and its atmosphere is all of gloom, which even the sunshine may not pierce.

It is the time of the direst famine distress in Ireland, and the play opens at the Lady's Head, an inn on the estates of the Countess Cathleen, kept by one Shemus. The air is full of portents, and the bay of a dog or the hoot of an owl is seized upon by the starving peasant and his family as the precursor of worse distress. The Virgin upon the shrine in their home seems to have closed her ears to their appeals for aid. Suddenly there is a loud knock at their door, and Mary, the wife of Shemus, seized with a sudden terror, begs Shemus not to open it. He opens the door, and there enter two men of majestic stature, yet sinister withal, clad in robes of red. They announce themselves as merchants, sent from a rich and powerful master to relieve the distress by buying souls. They display great bags of gold coin. This attracts Shemus and his young son, Teig, and they parley with them. Only Mary will have naught to do with them, and calls upon the Virgin to save her house from them, for she believes they are in league with the evil one, as indeed they are, being demons in disguise. Shemus and his son sell their souls to the strangers, and are given money by them to go out and buy other men's souls, and so give aid to the stricken land. Mary refuses to sell her soul, and the merchants taunt her and swear that in the end she will belong to them, there in her own home.

The second act is in the chamber of the Countess Cathleen, and finds her at the knee of her ninety-year-old foster mother, Oona, listening to her crooning of old Irish love songs, that stir in her heart thoughts of Kevin, a young poet, whom Cathleen has begun to dream of loving. But the girl's heart is heavy, for the famine is wearing out the lives of her people. Tales come thick and fast of deprivations, and at last one comes with a story of how there are merchants traveling through the place buying souls and giving gold coin for them. The peasant who brings the tale offers to pay with the soul-bought money for thefts that he has made upon the Countess' estates. The Countess calls her steward, and bids him sell her castles and lands, all save the home, to ransom her treasure vaults and take the money to buy back the souls that are sold, and turn them to God who gave them. She calls upon the Virgin to help her in her task. The third act is in a wood before the door of the Countess' oratory, a very beautiful setting. There comes the young poet, Kevin, eager to get the one he worships to leave the dread lowlands of death and famine, and go to the high mountain tops with him. But she refuses. She cannot leave her people to suffer, and she has a prescience of more evil. He leaves her, and she kneels in prayer in the oratory. The two demon merchants come full of an evil plan to have her soul, even if they kill her to win it. But in her oratory she is safe from their power; holy names and things are as deadly swords to them. They call upon their evil spirit accomplices and those whose souls they have bought to help them and they are obliged to obey, while their voices in protest are heard eerily moaning through the trees. The demons rob the castle of the Countess, and empty her treasure vaults while she lies worn with prayerful vigil on the steps of the altar. Then they order all their evil aids to carry the gold to the inn, the Lady's Head, that they may buy more souls with it. The Countess' servants come to her with the news of the theft, and she is heartbroken that she has no more means by which she can aid her famine-stricken people. She resolves upon a last sacrifice for them.

At the Lady's Head, in the fourth act, the two demon merchants are again at the table where they began, bargaining for more souls, which Shemus and his son are bringing to them. Mary has died of starvation rather than sell her soul. Among those who would sell their souls comes Kevin, the poet. He would give his soul away, carefree of what may come to him since he has not Cathleen. But the demons will not buy his soul, nor take it as a gift. As he stands back among the other peasants, there comes Cathleen in her trailing white robes intent upon selling her beautiful soul, of a purity which the demons might gloat over for their master as a sacrifice to help to save the souls and keep the life in the bodies of her stricken children or people. The demons promise her five hundred thousand crowns for her soul and the freedom of all the souls that have been bought, but the peasants who love her on their knees beseech her to let them go and save herself. She is about to sign her contract when Kevin rushes forward to stop her hand. She resists even him, and signs the fiendish paper, a stroke of lightning filling the

place as she drops the pen, as if a protest were sent from above. Then the demons vanish, and after blessing her faithful peasants, Cathleen falls lifeless. The curtain is down for a second, and rises, showing the body of Cathleen guarded by a radiant angel. Oona, her foster mother, enters, coming in grief to seek her from the castle. She falls on her knees in awe, and the angel tells her that God in his justness and mercy has taken the soul of Cathleen, given to save others up, to the heavenly floors of peace, and left her body to the tender care of the one who loved her best on earth. The curtain falls upon the old woman in prayer.

Miss Wycherly made a lasting impression as Cathleen, and received several recalls. The role fits her admirably, and the direct and natural pathos of it was admirable. She is blessed with mobility of feature, a valuable aid to the expression of any role. Carolyn Leavitt-Jones was good in her impersonation of childish old age as Oona, Charles Gibney and Caryl Gillin made malevolently majestic figures of the two demon merchants. Frederick Soltys looked the part of Kevin, the poet, rather better than he played it. The balance of the cast played intelligently. The staging, under the direction of Miss Wycherly, was well and thoughtfully done. The play was repeated on the afternoon of March 31.

In addition Yeats' one-act morality play, *The Hour Glass*, was presented at a matinee on Friday. This is the last appearance here of Miss Wycherly in the Yeats plays this season, as she will visit other cities.

Manhattan—A Triple Bill.

Three one-act plays by Mrs. Fiske. Represented March 27.

THE ROSE.

Count Chateau de Rohan	George Arliss
Frederick	Edward Donnelly
Baptiste	Etienne Girardot
Marie, Countess de Rohan	Gertrude Graham
Tilda	Lucy Spencer

A LIGHT FROM ST. AGNES.

Michel Kerouac	John Mason
Father Bertrand	William B. Mack
Tolnette	Fernanda Elliscu

THE EYES OF THE HEART.

Monsieur d'Anzelot	George Arliss
Paul	Edward Donnelly
Monsieur Gramet	Robert V. Ferguson
Remy	Monroe Salisbury
Didier	William B. Mack
Mignon	Emily Stevens
Annette	Mary Madden
An Errand Boy	Charles Terry

Alan Dale in *New York American*, March 30.

One of the most marvelously electric, irresistible, gripping, vivid and artistic little one-act plays that it has ever been my good fortune to see was produced yesterday at the Manhattan theatre. It was called *A Light from St. Agnes*, and it was the work of Mrs. Fiske. It swept its audience so instantaneously, its appeal to one's artistic fibre was so strenuous, that a warm weather audience, inclined to be lackadaisical, rose and called for the author, and then fled out into the lobby to talk about it.

It was a play that was strongly emotional.

It was nearly horrible. One could use that much

slanderous adjective "growsome." The end was

murder, the motive was a sacrilegious robbery,

the man was a besotted drunkard, the woman

was his paramour, the scene was the village of

Bon Hilaire in Louisiana, there were but three

characters in the play. In spite of all of which

it was not morbid. It was not a cheap bid for

theatrical sensationalism. It was no ridiculous

rhodomanteade of dime-novel realism. It was an

artistic gem. If the origin of every work of

art is an emotion, then *A Light from St. Agnes*

can claim its place.

It was so capitally acted, so exquisitely stage-managed, its appeal was so dignified yet so overwhelming, that—well, one couldn't help thinking that if Frank Keenan had been lucky enough to secure this prize the Berkeley Lyceum, now closed (*regreescat in pace!*), might have been

"turning 'em away," as the rude phrase goes.

It is impossible to do justice to this little

play on paper. Things that you intuitively

recognize to be great seem bald when reduced to

diagram form. Yet it would be rank injustice

to say nothing of the story of *A Light from St. Agnes* simply because one feared inadequate description.

Tolnette and Michel lived in a hut in the village of Bon Hilaire. They were lovely and unlovely. He was wild and untrammeled, and she was scarcely less so. They lived near the Church of St. Agnes. She used to sleep on a bed in the middle of the room, because a light from St. Agnes shone upon her, and woke her in time to call Michel. To Tolnette came Father Bertrand to tell her of the death of a woman who had tried to reform these lawless livers. She had left for Tolnette, as she lay dying, a crucifix. Tolnette's dark and dismal nature

Mary Faster, his accomplice. Disowned by her father, she goes to New York with Matthews, who after a time leaves her and her two children to starve in an attic.

After enduring extraordinary hardships Edna is finally forgiven by her father, and returns to her old home. Here virtue is rewarded when she is betrothed to her old lover, Jack Waiters, shortly after her husband, a fugitive from justice, has been shot by an officer, and Mary Faster graciously given shelter in the kitchen.

Genevieve Blinn's is well suited to the role of the persecuted heroine, and E. Harry English was good in an empty part. Garrett Campbell was a capital villain, and Ruth Gadsby as Mary Faster, the adventuress, played her part exceptionally well.

There were numerous specialties, and the stage settings were adequate. Especially good was a scene of the river front near Brooklyn Bridge, and one of a circus tent, where a child was rescued from real lions.

New Star—In the Shadow of Darkness.

Comedy-drama in four acts by M. J. Fielding. Produced March 27, 1905.

Tilly True	Gertrude Swiggert
Ebenezer Squeeze	Frederick R. Seaton
Frederick Millhardt	Ben S. Higgins
Elisha Huggins	Hal Brown
Harris Houghton	George Wharnock
Lem Plunkett	Collin Varney
Lew Trotter	E. C. Townsend
Judge Slocum	Lee Hardy
Mr. Summer	Joe D. Murphy
Miss Flinx	Harry T. Lee
Willie Turner	Willie Hartford
Acrobatic Team	Rae and Benedetto
Martha Squeeze	Marie Day
Mrs. Plunkett	Isabelle Clinton
Helen Henderson	Carroll Gaunt
Lucy Smithkins	Minnie Rae
Edna Tompkins	Frances Clinton
Barker	H. Shouter

Gertrude Swiggert appeared at the New Star last week in a new comedy-drama by Maurice J. Fielding, entitled *In the Shadow of Darkness*. The play is of a rural type and affords Miss Swiggert abundant opportunity for comedy of the Slocum variety. Her work is excellent, being free from exaggeration either of costume or business. She plays the gawky country girl with a restrained humor and quiet drollery that prove very effective. The piece is well constructed, and each act ends with a sensational climax.

Lem Plunkett, Tilly True's guardian, discovers that his ward is an heiress, and plots to get control of her. He attempts to marry her off-hand, but is foiled, and then hires a vagrant to make away with her. This failing also, he schemes for revenge, but Tilly's good luck carries her safely through the dangers surrounding her and she comes out triumphant.

Collin Varney as Lem Plunkett gave a capital sketch of a rustic villain. B. S. Higgins made a manly and convincing lover in the part of Frederick Millhardt. Rae and Benedetto did some novel and remarkable stunts on a revolving ladder in Act II. The Elisha Huggins of Hal Brown was a good bit, and George Wharnock was dapper and adroit as Harris Houghton. The Si Slimer of John D. Murphy created much amusement, Lee Harrity as Judge Slocum was adequate, and Harry T. Lee did well in the small part of Splinx. Minnie Rae furnished some grotesque humor as Lucy Smithkins, and Carroll Gaunt as Helen Henderson rendered her role with much natural pathos. The Ebenezer Squeeze of Frederick R. Seaton was very good, and he was well supported by Marie Day as Martha Squeeze. The remaining parts were well cared for. This week The Gypsy Girl.

Yorkville—The Great Diamond Robbery.

The Great Diamond Robbery, in which Janusch appeared years ago in New York, seemed to highly satisfy large audiences in its revival at the Yorkville Theatre last week by the stock company.

The play was well put on from a scenic viewpoint and smoothly played. Dick Brumage, the hero detective who always appears in the thrilling nick of time, was the real article that the play calls for in the hands of Will R. Walling, who is a fine, strapping figure of a man. Edie Bond, a very small young woman with accentuated eyes, played the part of Mary Lavelot, the heroine, with spirit, and Maye Louise Algen made of Mother Rosenbaum a sinister and tragic figure, rather in aspect, however, than in action. Anne Sutherland was comical as Maria Bulford, an old-timer. Milt Dawson was fairly good as Senator McSorker.

The others of the cast were: Frank Kennett, Harry Cowan; Clinton Bulford, James Cooper; Grandfather Lavelot, James Russell; Mario Marino; William Barwaid; Dr. Livingston, Arthur Buchanan; Count Garibaldi, Fred E. Wright; "Sheeny" Mike, Walt Whitman; Jimmy McCune; Hilliard Campbell; Phillip, Frank Melvin; Clancy, James Hunter; Branan, Stephen Meade; Policeman, Alfred Tucker; Mrs. O'Geagan, Charlotte Hunt; Peggy Daly, Bessie Miller; Madame Miraline, Winifred Voorhees. The attraction this week is Thelma.

At Other Playhouses.

ACADEMY.—The one thousandth performance by Blanche Bates of the Princess Yo-San in the Belasco-Long Japanese play, *The Darling of the Gods*, falls on Monday, April 17, and the event will be marked by appropriate souvenirs.

AMERICAN.—James J. Jeffries will appear here this week in Davy Crockett. Note of the performance will be made next week.

BELASCO.—Mrs. Leslie Carter continues successfully in Adrea. The one hundredth performance will be celebrated next Wednesday night.

BIJOU.—David Warfield continues uninterrupted prosperity at the Bijou in *The Music Master*. Mr. Belasco announces two more extra midweek matinees, the first on Thursday, April 13, and the second on Easter Thursday, April 27. These probably will be Mr. Warfield's last extra performances of the season, though there is no limit to the probable extent of his run.

CRITERION.—Nancy Stair will be succeeded next Monday by Jinny the Carrier, in which Anole Russell will be the star.

DALY'S.—There will be a revival by John C. Fisher of *San Toy*, with James T. Powers in his old part, beginning April 17.

FOURTEENTH STREET.—The bucolic Sir Hopkins is the week's attraction, with Rose Melville in her original part.

GARDEN.—George Ade's pictorial comedy, *The College Widow*, goes merrily on.

HUDSON.—The Lady Shore will give way next Monday to the Heir to the Hoorah.

LEW FIELD'S.—The last week of It Happened in Nordland is at hand, but the attendance is still very large.

LINER.—Sixty residents of Pittsburgh occupied boxes and seats at The Education of Mr. Pitt, March 29.

LYRIC.—The Shuberts will commemorate the one hundredth performance of *Fantana* here April 11 by giving away sterling silver vanity mirrors.

MAJESTIC.—Kellar, the magician, will succeed Buster Brown next week.

MADISON SQUARE.—This theatre will be closed Good Friday night, and on that evening Mrs. Temple's Telegram will be given at New Britain, Conn.

MANHATTAN.—But two weeks remain of the season of Mrs. Fliske and the Manhattan company in Leah Kleschna. On Wednesday afternoon, the performance of *The Rose, A Light from St. Agnes*, and *The Eyes of the Heart*, so successful on March 27, will be repeated.

METROPOLIS.—Confessions of a Wife was seen here last week by unusually large audiences. This week's attraction is Queen of the White Slaves.

NEW YORK.—Henry W. Savage puts forward here for the twelfth time in New York the Prince of Pilsen for an indefinite run. The cast includes Jess Dandy, Louise Willis, Arthur Donaldson,

Ivar Anderson, Jeannette Beagard, Alymra Forrest, Marie Welsh, Stella Martine, Percy Ames, James Sullivan, Harriet Burt, and Pauline Huntley. This is the first time this piece has been offered at popular prices on Broadway.

MURRAY HILL.—William Bramwell reappears in New York at this house this week in Captain Barrington, in which he successfully plays three parts.

WAHLACK'S.—F. C. Whitmey's production of Stanislaus Stange's *The School for Husbands*, with incidental music by Julian Edwards, in which Alice Fischer returns to Broadway as a star, was made at Wahlack's Theatre last night (Monday). Miss Fischer is supported by a company which includes Jameson Lee Flanney, Arthur Forrest, Joseph Kilgour, Wilfrid North, Charles Bowser, Robinson Newbold, H. Bruce Delamater, Edward Dresser, Henry Belasco, Grace Flikins, Frances Stevens, Mrs. Goldfinch, Ida Jeffreys-Goodfriend, Lucy Ashton and others.

WEST END.—Charles Grapewin, in *The Awakening* of Mr. Pipp, is the attraction this week at this house. George A. Blumenthal, manager of this house and also of Eugene Blair, says he has completed arrangements whereby Miss Blair will begin an eight weeks' stock engagement here on Monday, May 1. Mr. Blumenthal has accepted from Marie Doran a version of Charlotte Corday, which Miss Blair will present during her season, as well as a version by Fernanda Eliscu of *The Fires of St. John*. Miss Blair will probably appear in a few special matinee performances of new plays. She will open her season with Oliver Twist.

AMATEUR NOTES.

Radicliffe College graduates and Harvard men gave *The Mikado* in Jordan Hall March 30. The opera was well staged and the costumes handsome and brilliant. It was under the auspices of the Radcliffe College Alumni Association for the benefit of the library fund, and a large number of society and college men were the patrons. There were other performances Friday night and Saturday afternoon. Katisha was played by Josephine Martin instead of Mrs. S. Henry Hooper, who had a severe cold and was unable to sing.

The Alliance Senior Dramatic Club will give six performances of Shakespeare's pastoral comedy, *As You Like It*, at the Alliance Auditorium, April 29, 30, May 1, 6, 7 and 8.

The French Society of Columbia University presented Molière's comedy, *Le Médecin Malgré Lui*, March 31, at Barnard Theatre. F. Lage played the part of Agnarelle and Marie Louise Fontaine as Martine; both were well received. Generous applause was also given Carita Spencer as Jacqueline and Pierina McLaughlin as Lucinde. Others in the cast were C. S. Robert, L. J. Mercier, O. R. Houston, J. H. Marsching and Charles Collins. Molière's comedy was preceded by a one-act farce, *Le Traîne*, No. 12, by Fernand Beissler, with Marie Louise Fontaine and John Harold Marsching in the two parts. It was also well played and received. Everything was in French, so it was a Gallic evening.

Le Hulan, a drama in five acts, by Tola Dorian, and *Le Bonhomme Jadin*, a play in one act, by Henri Murger, were presented March 31 at Carnegie Lyceum by the French-speaking residents of the neighborhood of Greenwich House, this city. The object of the entertainment was to promote the formation of a permanent club of French residents in this city and to aid in the settlement work of Greenwich House. A large audience was well pleased. The casts were:

LE BONHOMME JADIN.

Le Bonhomme Jadin Ernest Perrin Octave J. de Moriani Jacqueline Mrs. F. Pruy

LE HULAN.

Herman Richstal Ernest Perrin Pierre Pascal René Wildenstein François Larsen Charles Kremer Capitaine de Huians Ch. Ortiz Un Sergeant de Huians Louis Mory Marie Marie Louise Girault Raynette Lucy Prevost Madame Richstal Stephanie Metz Le Mere Genevieve Madame Sissian Leouet Cecile Kremer Alphonse Marie Freva

M. Perrin's art was up to the reputation he made when with M. Cazelles' French company at the American Theatre earlier in the season. The Triangle Club, of Princeton University, gave *The Pretender*, a comic opera in two acts, by John Matter and J. Dayton Voorhees, the lyrics and music by Kenneth Clark, at the Waldorf-Astoria, April 1, with the following cast: Fauna Baccara, H. O. Milliken; Princess Beissig, R. S. Dusigne; Mustapha Din, W. W. Righter; Alexander, A. T. Potter; William Perkins, G. L. Burton; Mrs. Angelica Perkins, G. L. Sargent; Corinne, H. S. Barber; Christine, G. S. Warren; Norrie Latimer, H. S. Jones; Lord Winterset, D. C. Hamilton; Dr. Aesopus Bauble, H. B. Halliday; Pierre Espion, J. L. Martin; Jean Ventchard, J. A. Carey; Julie Beaufaire, E. J. Koehler; Horatius Hawkins, K. R. McAlpin; Nick O'Teene, H. G. Treadwell; Abdallah, C. T. Tittmann; Chorus—1905, Cadwalader, A. Ely, Jr., C. C. English, H. H. Leake, C. A. Brooks, N. R. Brooks, J. H. Auerbach, H. H. Armstrong, T. M. Longcope, H. E. Magee, J. Matter, J. D. Voorhees, C. H. Walcott, E. S. Ward, and R. Young; 1906, W. H. Ambrose, L. D. Froelick, F. C. Letts, W. C. Motter, P. H. Schaff, C. I. Voorhees, and R. C. Vet; 1907, L. H. Brown, H. L. Dillon, R. A. Draper, T. J. Durrell, C. A. McClintock, A. Menefee, N. James, and B. L. Rees; 1908, F. Leake. The piece was well liked by a fashionable audience and reflects credit upon a great institution and its undergraduate cleverness, being well drilled (especially the dances), and delivered. The songs "Spoony Girl," "Hotairy Mary," "Zululand," "Gooseberry," "Jimmie, the Tou," "I Couldn't Stand For That," and the closing chorus of the second act were especially liked. "Gooseberry" was encored five times and "Hotairy Mary," with its dance, received four encores. The piece had many bright local and college hits, and was the best the club has produced.

The Omega Phi Society of the Thurston Preparatory School, Pittsburgh, Pa., presented an original Japanese comedy, *The Revenge of Sharlot Hot-Su*, in the assembly room of the school on Friday afternoon and evening of March 21. The play was presented by the following cast: Sharlot Hot-Su, Helen Stevenson; Negayo, Myrtle Hargrave; Kloto, Edna Sidenberg; Harold Armstrong, Myra Thornburg; Mrs. Beaconsfield, Clara Thompson; Nina, Mary Everson; Moiquifa, Rhea Reinman; Toyama, Mary Thomas; Geisha Girls, Edith Johnson, Sarah Christian, Harriett Schreider, Margaret Aiken, Marie Elizabeth French, Catherine Verner, Florence Wood, and Marion Alken.

The Harvard Chapter of the Delta Upsilon gave their first public presentation of *The Silent Woman* after their graduates' presentation, in Brattle Hall in Cambridge, Mass., March 30. C. K. Kemper as Truewit, and Harold Denning as Morose earned their enthusiastic welcomes, as did Paul Christie as Epicoene, Arthur Greene as Mistress Otter, Arthur Hurlin as Sir Amorous La Foole, and Harold Johnson as Sir John Daw. There was the Boston presentation March 31 in Potter Hall, Huntington Avenue. There will be another Cambridge appearance in Brattle Hall Friday, April 7, and one at Wellesley College April 15.

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ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

Forbes Robertson was a feature of the meeting held in Baltimore on Sunday, April 2, for the benefit of the local branch of the Alliance. He delivered an address in which he said:

"In its great and commendable mission of placing the playhouse in its proper light with the public, and in correcting certain features which should be regulated if possible, the Actors' Church Alliance of America has a deep place in my heart. In seeking the highest in our productions of comedy and tragedy on the stage, our great Anglo-Saxon drama of Shakespeare through this organization will be maintained in its proper place; for surely let it not be said that this country fails to support so priceless a treasure and takes no interest in these great plays."

"The Actors' Alliance will do much, also, to sweep away all criticism founded upon bad judgment and for religious reasons. I am sorry to see the attitude which is taken by many of the priesthood upon this subject, but I feel sure that with the active work of the Actors' Church Alliance much can be done to remedy this, and that eventually, hand in hand with the priesthood everywhere, the promotion of the stage will be urged as a means of the highest moral and intellectual culture."

"The interest in the welfare of this association is also deeply seated from the fact that I, too, am opposed to the open playhouse on Sunday night. The previous speaker, Mr. Catlin, who is president of the New York Chapter, has just told you that the Alliance hopes to do something in some way to correct this evil—something toward the passage of laws or theatrical regulations; and this will be a big achievement if accomplished."

"The Alliance can do much also toward the realization of the best in all departments of the stage. We shall probably always have dance halls with us, but if they are kept decent and clean there is no reason why they should not exist as well as the higher branches of art."

"Under the title of 'Stage People and Church People,' the Rev. Anthony Bilkovsky gave an interesting and effective discourse in which he dwelt upon the estrangements of the past and the bright prospects of harmony restored between the people of the stage and of the church. Under the heads of 'Illusion,' 'Inspiration,' and 'Instruction' he pointed out the varying phases in which the power and the charm of the drama at its best must ever be presented, and paid noble tribute to the representatives of the stage, by whom those principles have from time to time been most marvelously maintained. Recognizing and rejoicing in the growing indications of a wiser and wider appreciation of the theatre on the part of the church, he made an eloquent appeal to the latter to be always just to the faithful player and ennobling play."

Other exercises included the opening prayer by the Rev. Charles E. Guthrie, an earnest appeal in the interests of the Chapter by Frank Gilmore, greetings from the National Council and an interesting statement about the approaching General Convention by Edyth Totten, secretary of the National Council, and an address by Charles T. Catlin, President of the New York Chapter, setting forth in detail the ends and aims of the Alliance and presenting many interesting facts showing the good work already accomplished. Mr. Catlin paid warm tribute to the chaplains for their unremitting and devoted services, and spoke particularly of the excellent results that have followed the entertainments and social receptions which have now become a popular and most useful feature of the undertakings of the New York Chapter.

The Chapter was fortunate in having the services of Mrs. Harry E. Gilbert, Mr. Harry A. Truax, Miss Eva Wintz, Messrs. J. B. Hall, John A. Haughton, and Martin Alsop as singers, and Mr. L. F. Miller in piano solos. The general conduct of the service was in the hands of the President of the Chapter, the Rev. William H. Falkner. At the close of the meeting many applications were made for membership.



THIS WEEK'S ATTRACTIONS.

Pastor's.

Le Roy and Clayton, Caron and Herbert, Cliff Gordon, Tom Brown and Siren Nevarro, H. V. Fitzgerald, Irene Franklin, Dudley and Cheslyn, Morton and Diamond, Arminia and Burke, Nessen and Nessen, Tom Bateman, Millie Zoor, Behrend and Dannebaum, vitagraph.

Keith's Union Square.

Milton and Delle Nobles, Annie Abbott, Three Yescars, Empire Comedy Four, Raymond and Caverly, Dillon Brothers, Great Scott, Cooke and Clinton, Wood and Ray, Ollie Young and Brothe, Martin Brothers, Rich and Harvey, Ross and Hatch, biograph.

Proctor's Fifth Avenue.

Old Heidelberg, with Harry Woodruff, Isabella Eversen, Gerald Griffin, H. Dudley Hawley, Lilla Vane, Gertrude Berkley and Marion Berg, in the cast. Vaudeville: Thomas Q. Seabrooke, Edith Richards, Pete Baker, Delphino and Delmora, motion pictures.

Proctor's 125th Street.

The Only Way, with a cast including William J. Kelley, Beatrice Morgan, Riley Chamberlin, Harry Stubbs, Helen Whitman and others. Olio: Twelve American Girls, Basque Quartette, Marguerite and Hanley, motion pictures.

Proctor's Twenty-third Street.

Frank Keenan and company in The System of Dr. Tarr, Thomas Q. Seabrooke, Dida, John Ford and Mayme Gehrb, assisted by the Ten Daisy Girls (first time here); Piccolo Midgets, Marlon Garson, Josephine Gassman and "picks," Four Livingstons, O'Brien and Dunlo, Brothers Melvin, the Noles, Short and Edwards, motion pictures.

Proctor's Fifty-eighth Street.

The County Fair, with Nell Burgess in his original role, assisted by William Ingersoll, Grace Reals and others. Olio: James Harrigan, Lillian Bender, motion pictures.

Colonial.

Edna Wallace Hopper in Captain January, Mrs. Annie Yeaman and Louis Wesley, George W. Monroe, Dinus Troupe, Almont and Dumont, May Belfort (American debut), Clat Clayton, Jenkins and Jasper, moving pictures.

Hurtig and Seamon's.

Barney Fagan and Henrietta Byron, Eva Westcott, Canfield and Carleton, De Koe Trio, Martini and Maximilian, Carlisle dogs and ponies, Missie Delmore, Roattino and Stevens, St. Onge Brothers, moving pictures.

Hammerstein's Victoria.

Henry Miller and company, Carter De Haven Sextette, Bedini and Arthur, Edith Helena, Al. Fields, Allini's ape, Mayme Remington and her Buster Brownies, Aerial Shaws, Three Ramblers, vitagraph.

Circle.

Cecilia Loftus, Marshall P. Wilder, Eva Williams and Jac Tucker, Techow's cats, Joseph Maxwell's Firemen's Quintette, Four Bard Brothers, Edwin Latell, Aurie Dagwell, Owley and Randall, vitagraph.

LAST WEEK'S BILLS.

PROCTOR'S TWENTY-THIRD STREET. — "Ireland's Own Band," which seems to have been reorganized to a great extent since it was seen at the Circle, headed the bill. George Drum is still the conductor, and he manages to lead without either music or baton. Pat Tuohy, the famous piper, has been added, and the Kelly Trio of dancers are still the star features. Arthur Walker sang "The Wearing of the Green," with no trace of Irish brogue or Irish fervor. He was allowed to sing in the afternoons only, and his place was taken in the evenings by Lily Powell, soprano. As a musical organization the band, as it now stands, is far better than the original. Adgie and her lions created a furor, as usual. Elsie Fay, whose ebullient effervescence never seems to wane, sang a couple of new songs and wound up with "The Belle of Avenue A" winning the usual applause. She looked most charming in a black velvet gown that fitted snugly. Frederick Bond put on a sketch called Handkerchief Number 15, which proved to be a condensed version of The Arabian Nights. It was more or less amusing to those who are not yet tired of the mother-in-law joke. Mr. Bond was funny at times in the leading role, but was handicapped by the amateurish efforts of Freemont Benton, who had no idea of the very breezy role of the "Rubber Girl." Another member of the cast who was "the limit" was Bertram Hardcastle, who played Ralph. Octavia Ritchie was fairly good as the mother-in-law. The others were Ed. Trimble, Lotta Bunnelle, Margaret Hamilton and Bessie Mills. Mr. Bond has laid aside the valuable trade-mark it has taken him so many years to establish, and his billing is now Bond and Benton. In these strenuous days when names count for so much this seems rather foolish. In the matter of vaudeville acts Mr. Bond has been anything but abominations. He seems content to serve up old things, while from a man of his training we should reasonably expect at least two brand new productions each season. The laughing hit of the bill was made by Victor Moore, Emma Littlefield and their assistant, who plays "props." Miss Littlefield now does a burlesque dance, instead of the one she formerly used, and the skit is even funnier than before. Elmer Tenley raised a number of giggles with his monologue, and Roberts, Hayes and Roberts scored in their amusing sketch. Marguerite and Hanley were warmly applauded for their fine acrobatic and balancing act. Both are equally strong and their turn differs from anything now on the boards. Barrett and Belle, Shungopavi, Thomas and Thompson, Gibson and Countess and the motion pictures filled out the bill.

COLONIAL. — The policy of straight vaudeville was inaugurated at this house last week, when an excellent bill was presented, headed by Charles J. Ross and Mabel Fenton, in the sketch, Just Like a Woman, in which a good temperance lesson is taught, and in which both players do fine work. Mr. and Mrs. Mark Murphy presented their latest act, The Coal Strike, for the first time here. Mr. Murphy is a coal hewer, who has carried a ton of coal down five flights of stairs, and because the woman who has employed him refuses to pay him as much as he thinks he is entitled to, he starts to carry the coal back again. After he has carried four or five basketfuls of the coal upstairs she comes to his terms. She then engages him to appear with her in a production of Romeo and Juliet, and the rest of the act is burlesque of the broadest kind, with Mr. Murphy cutting a most grotesque figure in red tights. Even before a slim audience the other afternoon the act made a hit, though it is not quite as good as others that these clever performers have been seen in. Lola and Nellie Hawthorne sang "The Gondolier" and "The

Willow Pattern Plate" with special scenery and pretty costumes, and were warmly applauded. Blocksom and Burns, with the stage draped in dark blue, went through their screamingly funny grotesque act with much success. Ward Baker, the "Farmer-boy Violinist," charmed everyone with his playing, especially with his final number, "Because," in which his instrument actually seemed to be singing the words of the song. It was beautifully done, and won for the player a most enthusiastic recall. Eva Westcott was seen once more in An Episode of Modern Life, and her work was watched with interest. William Gould, who recently returned from Africa, did his familiar act, in which he was assisted by Valesca Sternart. Every joke used in the act is older than the hills, and Rue and Brosche would not be pleased at the way in which Mr. Gould does his business of turning up the leg of his trousers. Herbert's splendid dogs, Albany, Osseman and Nessen, Tom Bateman, Millie Zoor, Behrend and Dannebaum, vitagraph.

PASTOR'S. — Holcombe, Curtis and Webb revived A Winter Session, their schoolroom sketch, with the greatest possible success. The singing was, as usual, a notable feature of the act, and encores were in order at every performance. Carlin and Otto, the German comedians, and Smith and Cook, the eccentrics, won laughs by the score. Mabel Carew and Gertrude Hayes repeated the hit they made here some weeks ago in a very attractive act called The Derby Race. Duke Johnson and Mac Wells were seen once more in their very entertaining specialty, in which they introduced some of the cleverest work ever done by a colored couple. Edward and Kate Lovitt, with acrobatics and jugglery, scored heavily. Frank Whitman, the dancing violinist, who has the only act of its kind, proved a taking feature and won emphatic approval. The Chadwick Trio (not from Ohio) did some fine work in Hank Hoover's Holiday. Ida May, of the trio, is an exceptionally clever little miss, and the Pastor patrons enthused over her in an unusual way. The Lyric Comedy Four, in Uncle Rudolph's Visit; Al Friend, Hebrew impersonator; Barrington and Martell, George W. Hussey, Charles Farrell, and the vitagraph came in for their share of the applause.

HAMMERSTEIN'S VICTORIA. — Herbert Kelcey and Effie Shannon presented Journey's End in Lovers' Meeting and scored a great success. The Woodland Nymphs, headed by the Rooney Sisters, were seen in their bright singing and dancing act. The Empire City Quartette repeated the success they invariably make. Bert Leslie and Robert L. Dailey made their Manhattan debut in vaudeville, in a skit called Going Abroad, which is excruciatingly funny. The comedians are ex-

and Louis Wesley topped the bill in a sketch called Oh, Gee! It's Great to Be Crazy. The act was put together for laughing purposes, and it fills the bill very well indeed. Mrs. Yeaman appeared in a genteel make-up, but her quaint humor was none the less potent on that account. Mr. Wesley was at his best and his song, "Roxiana Dooley," made a big hit. Blind Tom aroused interest on account of his past record. Ward and Curran scored a big laughing success in The Terrible Judge, the best sketch they have ever had. Archie Boyd, assisted by Robert Gallard, was seen to advantage in Will M. Cressy's sketch, After Many Years. Nora Bayes brought down the house with her songs. Charles Kenna as the Fakir chatted glibly and entertained the audience most successfully. Howard Brothers, clever banjoists; D'Alma's dogs, Leigh Brothers, Jack Irwin, Earl and Wilson, John J. Sheppard and Carrie Ward in an amusing skit called The Foolish Mr. Wise, the Two Ashtons and the biography were the other numbers.

PROCTOR'S 125TH STREET. — The Wife was presented by the stock company, with William J. Kelley as Robert Gray, James E. Wilson as John Rutherford, Beatrice Morgan as Helen Truman, Grace Thorne as Mrs. Bellamy Ives, Robert E. Hill as Matthew Culver and Helen Whitman as Mrs. Amory. The piece was staged beautifully and the performance was most commendable. The vaudeville features were Crane Brothers, Mudtown Minstrels, the La Tells, equilibrists; Leo Carillo, mimic, and the moving pictures.

PROCTOR'S FIFTY-EIGHTH STREET. — Northern Lights drew good houses last week. William Ingersoll played John Swiftwind excellently, while Harold Hartsell as Sidney Sherwood won frequent applause by his clever acting. Byron Ougley as Wallace Grey, Wallace Erskine as Lieutenant Sherwood, George Howell as Don Horton and Agnes Scott as Dorothy Dunbar all did well. Grace Reals made her first appearance as leading woman of this company and was warmly welcomed. She played Helen Dare cleverly. The olio embraced the Basque Quartette, Raymond and Caverly and the pictures.

HURTIG AND SEAMON'S. — The Ten Ichis Troupe astounded the Harlemites with their wonderful tricks, and Harry La Rose and company convulsed them with The Sailor and the Horse. Other excellent acts were given by Georgia Gardner and Joseph Madden, the Musical Avols, Brown, Harrison and Brown, Rae and Brosche, Talbot and Rodgers, Miller and Kresko, Johnny Farrell, and the picture man.

PROCTOR'S FIFTH AVENUE. — The production of Anna Karenina is covered in another column. The olio last week was headed by a new act called

DEATH OF WILLIAM J. HOLPIN.

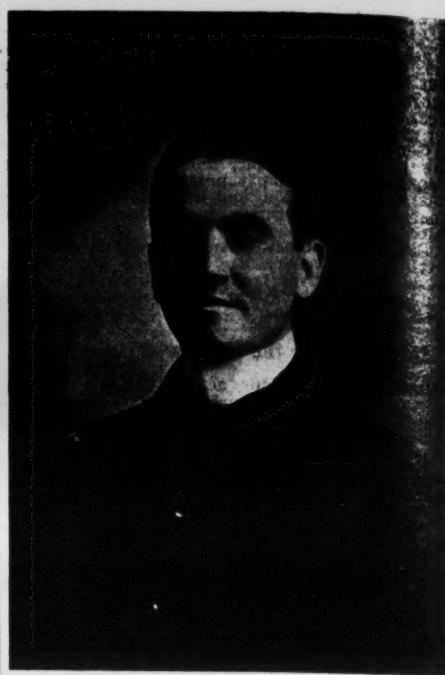


Photo by Marceau, Los Angeles.

William J. Holpin, known to vaudeville managers and performers as the husband of Papina, the dancer, died at his residence on the Papina Stock Ranch, at Concord, in the Ygnacio Valley, California, on March 11. Mr. Holpin had been in failing health for some time, and left Chicago about four months ago to seek rest and recuperation in the delightful California climate. He was thought to be on the mend, and was finding great relaxation in looking after the training of several thoroughbreds that were being made ready for the races at Oakland. He was practically alone at the time of his death, there being only a few servants in the house, his sister having returned to her home in Oakland the evening before the end came. His wife was finishing an engagement at the Grand Opera House in Pittsburgh when she received the telegram announcing Mr. Holpin's death. Manager Harry Davis kindly released her before the evening performance and she took the midnight train, arriving at her home on Wednesday evening, March 15. The funeral took place on Saturday, March 18, the interment being made in the Martinez Cemetery, where Mr. Holpin's mother is buried. Mr. Holpin was a native of Wisconsin and was about thirty-eight years of age. During his youth he was much interested in athletics and sports of all kinds, and had a wide acquaintance with sporting men throughout the country. He was a quiet though genial man, who made friends readily and kept them without effort, and his loss will be genuinely mourned. He invented and perfected the electrical appliances used in his wife's performance, and in addition to superintending her work, managed her tours so successfully that he placed her in the front rank of vaudeville attractions. The sympathy of the entire profession will go out to Mrs. Holpin in her great bereavement. Her season was to have lasted only until April 1, when she expected to return to her home to spend the summer with her husband, looking after the horses and the ranch that they both loved so well.

The Burlesque Houses.

DEWEY. — The Merry Maidens Burlesquers provided a bright, lively entertainment last week. The olio included Patti Carney, the Hiatts, Three Flying Rathsuns, the Vans, and Nellie Hanley. This week Parisian Widows.

GOTHAM. — The Indian Maidens, including several young squaws of great beauty, attracted big houses throughout the week. This week, Al Reeves' company.

LONDON. — The Rentz-Santley company, with the Carl Dammann Troupe as principal entertainers, scored heavily. This week Majestic.

MINER'S BOWERY. — Sam Devere's company made merry to the satisfaction of large crowds. This week Trocaderos.

MINER'S EIGHTH AVENUE. — Al Reeves' Big Beauty Show, including Andy Lewis and Nolan, pleased. This week High Rollers.

OLYMPIC. — The Darling Daisy Burlesquers appeared last week and are followed this week by the City Club.

THOMPSON AND DUNDY QUIT COLONIAL.

The Colonial Music Hall, New York's newest theatre, which was opened by Thompson and Dundy and Tom W. Ryley on Feb. 8, will be in other hands on and after April 10, as the Hippodrome managers sold their lease on Saturday to the Colonial Theatre Company, made up of J. M. Rehl, who built the house; Wills Holly, secretary of the Board of Park Commissioners, and M. R. Blumberg, owner of the Yorkville Theatre. The house was opened with a musical farce called The Athletic Girl, and the pantomime, A Duel in the Snow, with a few vaudeville turns thrown in. After a few weeks a burlesque on Leah Kleschka was put on and ran for one week, and last week the policy of straight vaudeville was inaugurated. The new lessees have not announced what they will do with the house, but it may be stated authoritatively that Percy G. Williams will be its manager, and that he will add it to his chain of vaudeville theatres.

NEW MANAGER FOR WATSON'S.

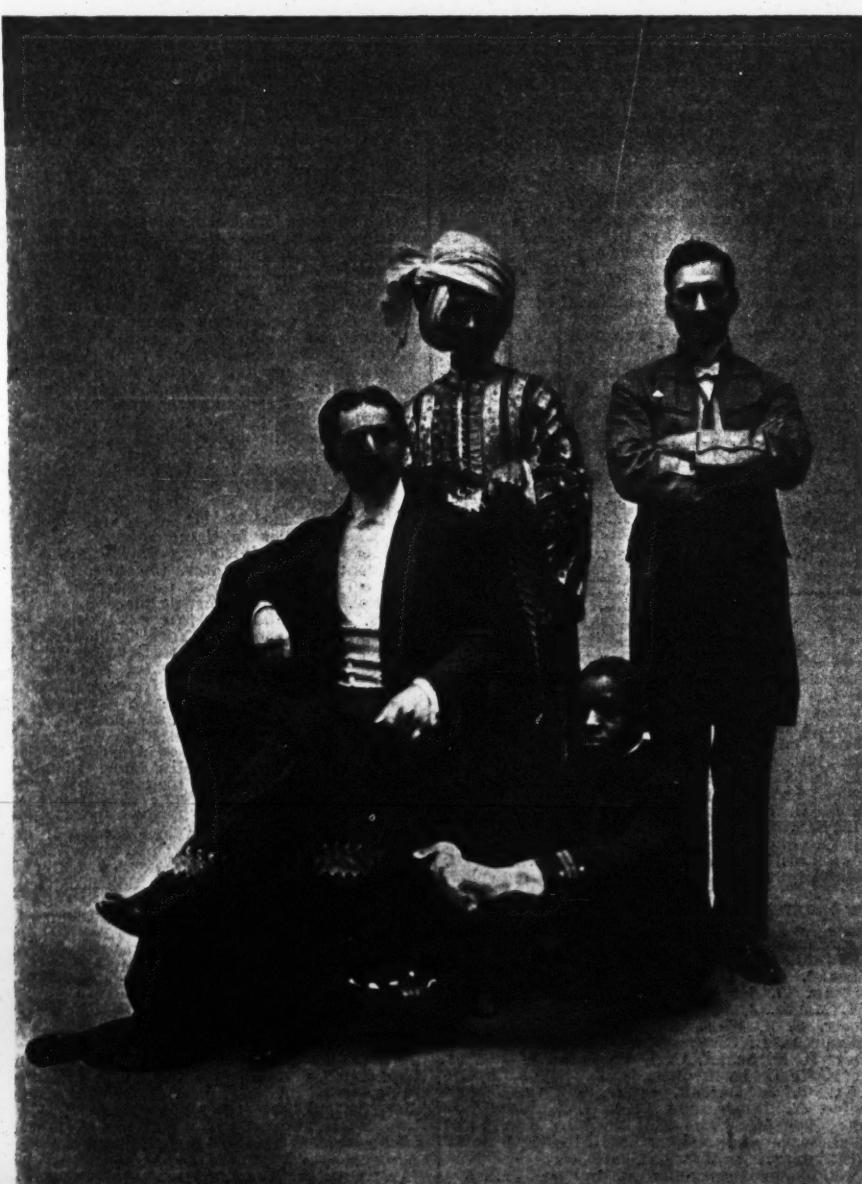
Watson's Cozy Corner in Brooklyn has a new manager. His name is Harry Hammerstein, and he is a son of Oscar, the famous New York manager. The house will be known hereafter as the Nassau Theatre, and Mr. Hammerstein will do everything possible to build up a paying patronage. Burlesque will be the attraction for the rest of this season, but early in the Fall it is likely that high-class vaudeville will be the rule. The rathskeller in the basement will be entirely renovated, and run on a higher plane than formerly. The house is midway between Hyde and Behman's and the Orpheum, and the competition for attractions will undoubtedly be very keen.

McCADDON'S CIRCUS SAILS.

The American Circus, under the management of Joseph T. McCaddon, who is a brother-in-law of James A. Bailey, sailed for Europe on Saturday last from Hoboken on the St. Andrew of the Phoenix Line for Dunkirk. The circus is a big one, and will occupy sixty-seven cars when it is being moved from town to town. It will travel through the same territory as Buffalo Bill's Wild West Show. Mr. McCaddon was formerly the executive manager of Barnum and Bailey's Circus, and has had much experience in this line of work. He is accompanied by that prince of press agents, Whiting Allen, who will use his best efforts to make the people of Europe realize that there is "something doing" in the amusement line.

WILLIAMS SECURES ANOTHER THEATRE.

Percy G. Williams, manager of the Circle and Orpheum theatres in New York and Brooklyn, has taken a lease of the theatre at Manhattan Beach, Coney Island, and will open it about the middle of June. It is needless to say that high-class vaudeville will be the attraction, and that Mr. Williams will give the public the same big bills that have made his other houses so popular.



HERMANN THE GREAT.

THE MIRROR presents this week a striking and original picture of Herrmann the Great and his assistants, who have just finished the Orpheum Circuit tour with such an enormous success that before leaving Chicago last week, while he was performing at the Olympic, he was re-engaged for next season for the Orpheum Circuit by Martin Beck. It is officially reported that Herrmann broke the record of the season in every theatre in which he has appeared. He is now playing the Western circuit, and previous to his sailing for Paris, where he and his wife will spend their summer vacation in their beautiful

tremendy clever and kept the house in great humor. They were assisted by Maude Emery and Alexander la Rue. The act is full of cleverly arranged nonsense and is bright and interesting throughout. Elizabeth Murray made her first appearance at this house, and became a solid favorite from the start with her songs and stories. Callahan and Mack were delightful in The Old Neighborhood. The boomerang throwing of Rawson and June, smart comedy work and dancing by Chris Bruno and Mabel Russell, the Three Mareens, comedy acrobats, and the motion pictures were also in the bill.

CIRCLE. — There is something in a name after all. The name of Thomas Q. Seabrooke headed the bill here last week, and the name probably received a very large salary, as names very often do in vaudeville. The efforts of the actor who owns the name were anything but entertaining. By contrast the genuine comedy work of James J. Morton shone more brilliantly than ever, and he was given an ovation. Even if Mr. Morton were nameless he would be a great card in any programme. Jewell's Automatic Electric Manikin Theatre proved a delight to young and old. The Orpheum Comedy Four sang and did their comedy stunts with great success. Dida finished a second very successful week. The Brittons were warmly applauded for their very smart dancing. Mouller Sisters, in a fine bar act, the Aerial Shaws, Terley, and the vitagraph did pleasing turns.

KEITH'S UNION SQUARE.—Mrs. Annie Yeaman

VAUDEVILLE.

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Keith's Theatre, Boston, Mass. Keith's New Theatre, Philadelphia, Pa. Chase's Theatre, Washington, D. C. Temple Theatre, Detroit, Mich.
 Keith's Bijou Theatre, Boston, Mass. Keith's Bijou Theatre, Philadelphia, Pa. Kerman's Maryland Theatre, Baltimore, Md. Arcade Theatre, Toledo, O.
 Keith's Theatre, Providence, R. I. Keith's Prospect Theatre, Cleveland, O. Shea's Garden Theatre, Buffalo, N. Y. Moore's Theatre, Portland, Me.
 Keith's Theatre, Pawtucket, R. I. Keith's Royal Princess Theatre, London, Eng. Shea's Theatre, Toronto, Can. Moore's Theatre, Salem, Mass.
 Keith's Theatre, New York City. Harry Davis' Grand Opera House, Pittsburgh, Pa. Moore's Theatre, Rochester, N. Y. Park Theatre, Worcester, Mass.

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ORIGINATORS OF COON OPERA.

"THE BAG PUNCHING GIRL"

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In Vaudeville.

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RICHARD BARRY and VIRGINIA JOHNSON

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HELD FOR RANSOM.

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April 8, Empire, New Cross, Eng.; April 10, Empire, Stratford; April 17, New Empire Palace, Shepherd's Bush.
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 Keith's Theatre, Providence, R. I. Keith's Prospect Theatre, Cleveland, O. Shea's Garden Theatre, Buffalo, N. Y. Moore's Theatre, Portland, Me.
 Keith's Theatre, Pawtucket, R. I. Keith's Royal Princess Theatre, London, Eng. Shea's Theatre, Toronto, Can. Moore's Theatre, Salem, Mass.
 Keith's Theatre, New York City. Harry Davis' Grand Opera House, Pittsburgh, Pa. Moore's Theatre, Rochester, N. Y. Park Theatre, Worcester, Mass.

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In Twenty-four Minutes of Solid Laughs and Applause.

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WITH
Johnny and Emma Ray, Down the Pike
Direction of E. D. STAIR.**MAJESTIC MUSICAL FOUR**

COLLINS, TERRILL BROS. and SIMON.

The Majestic Musical Four have a superior instrumental offering, their playing being decidedly above the average.—*Springfield News*, March 17, 1905.

Time all filled until June.

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Wintergarten, Berlin, April 1-30.

Klaw and Erlanger, next season.

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Artistic, Legitimate, Refined.**GREENE and WERNER**
"BABES OF THE JUNGLE."

April 8, Denver; April 10, travel; April 17, Orpheum, Omaha; April 21, Orpheum, St. Joe, Mo.; April 29, Orpheum, Kansas City, Mo.; May 8, New Orleans. From June 1 to Aug. 21, resting at Summer home, Macatawa Park, Mich.

"The Swells from the Pacific."
KELLY AND VIOLETTE
The ONLY ORIGINAL Fashion Plates.

Twelve minutes in one. Booked solid to June. April 10, Portland; April 17, Maryland Theatre, Baltimore; April 24, Bijou, Philadelphia; May 1, G. O. H., Pittsburg; May 8, Shea's, Buffalo.

FRED NIBLO
"The American Humorist."

Touring the World. Concluded engagement in Hartford and sailed for Springfield. This place is full of Americans. English language is spoken on the streets. New Haven next week. Best wishes to everybody at home.

BROWNING, WELP & CO.
in "THE WIDOW WISE," by Charles Horwitz
PRESS COMMENTS:One of the most charming "skits," that has been seen at any of the local theatres for a long time is "The Widow Wise," etc., etc.—*Lawrence, Mass., Sun.*A musical comedy sketch, which is making a hit, is "The Widow Wise,"—*Fall River, Mass., News.*"The Widow Wise," a clever musical sketch, attracted much favorable attention, and won much applause.—*N. Y. Herald.***HAPPY FANNY FIELDS**
The American Dutch Girl.

EXTRAORDINARY SUCCESS.

April 8, Empire, Glasgow; April 17, Empire, Newcastle, Eng.; April 24, Palace, Hull.

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VAUDEVILLE.

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Mrs. Whallen's Boy Mike

From The London Music Hall and Theatre Review, March 10th, 1905.

AT THE CANTERBURY.

A Clever Raconteur and a Charming Coon Songster.

Going to a music hall is somewhat akin to "plunging" in a lottery; you may pull out a prize or two, or you may draw all blanks. The Canterbury lucky-bag is not one which usually leaves the speculator lamenting, and on this occasion it is his most pleasing task to make an affidavit of more than ordinary satisfaction. In the role of a playgoing little Jack Horner, he put in his thumb and pulled out a very decided plum. The name of the prize which abundantly rewarded him for a wet and blustery journey to Westminster is Mike S. Whallen. A certain famous dean once said that any one could be funny, but that it took a rare combination of qualities to constitute a wit. Mr. Whallen would have earned the commendation of the caustic author of that truism. The art of being droll is fast taking its place among the accomplish-

ments which belong to a past generation and are unknown to the present one. Of the "red-nosed" comedian, who "mouths" questionable and alleged jokes in strident tones and a stereotyped style, there is ever a wearisome plethora. Therefore Mr. Mike Whallen is as refreshing as a bright ray of sunshine breaking forth upon a grey-dull day. Wisely eschewing those conventional eccentricities of garr which are supposed to be the accessories of comedy (and are frequently its antithesis), Mr. Whallen comes forward faultlessly attired, and without a particle of "make-up," an agreeable innovation in his line of business for which he deserves to live long and prosper. His manner of delivery in recounting several most amusing storyettes is a holly-mackerel, so if he "misfires" a few times, it is by the narrowest possible margin of safety, it is so deftly done that he who would object must be hypersensitive. There are few artists before the public who can carry an audience with them with the elan which distinguishes this gentleman's admirable method. His concluding contribution (in re-

sponse to vociferous and genuinely unanimous encor- is something of a tour de force, and a novelty so dom adventure upon since Theodore Hook, its most brilliant exponent, passed away. Extemporaneous versifying on the stage is a lost art. Mr. Whallen has revived it, and with such extreme cleverness that the whole house rewards him with (literally) thunderous applause. Selecting his subjects on the spur of the moment from the audience, and from pretty well all parts of the house, he neatly weaves them into the verses of his song, which is taken at a quick tempo, and is never at a loss for rhyme or "point" for an instant. A well-known face in the stalls, some peculiarity of dress or mannerism of an occupant of a box, a latecomer entering the hall, each instantaneously provides the matter for an impromptu which is never offensive and always provocative of good-humored merriment. Mr. Mike S. Whallen is decidedly an artist of originality; any one who listens to him once will come away with the conviction that he would like very much to hear him again.

Reasonable prices will rule and matinees will be given every day.

VAUDEVILLE IN LONDON.

MIRROR BUREAU,
TRAFFALGAR HOUSE, GREEN STREET, LEICESTER
SQUARE, W. C.,
LONDON, March 18.

A contemporary states that an important meeting has been convened to establish equity once more between the magnates of the musical hall and theatrical world. If this equity depends upon the permitting of sketches on the vaudeville stage, it seems that it does not disturb the various variety managements very much, for sketches are still as much in vogue as ever. It appears nothing more than a farcical juggling with an old Parliamentary law, which is hardly ever put into practice now, and, if it were, it is obviously unfair that the few "financiers" who pull the things on the legitimate stage, should interfere with a question that should be entirely, in my opinion, left to the public, and the public certainly do want good sketches at the music halls. Once this matter is definitely settled it will give a long-wished-for opportunity to the many really excellent American playlets to extend their engagements to this side.

I was amused to read in the Sunday edition of a New York paper of the successes of several vaudeville turns, returned from a spasmodic visit on this side. I happen to know of some mentioned, who have, to quote this extravagant paper, made a terrific furore, and yet have only appeared here at a rehearsal or a matinee show. Successes apparently can be conjured up from nowhere, and that I think somewhat detracts from those who genuinely deserve the laurels of fame, won on their own merits and not from newspaper interviews.

The Shepherd's Bush Empire has an excellent feature in Paul Spadoni, who draws huge crowds twice nightly to that popular house. His act needs no description, as it is so well known in America. Spadoni knows how to make his work appear sensational, and the audience do not fail to show their appreciation. With their usual grace, the Three Macarte Sisters appeared on both the stiff and slack wire, the latter being held between the strong teeth of two suspended from a trapeze, for the miniature skirt dance performed by the third. They dress their act very neatly, and find a steady success in the atmosphere of refinement which they so pleasantly combine with ability. James and Marie Flinney, in their well-known aquatic display, seem to be as popular as ever. I quite expected to see them developing fins by now, they seem so at home in the water. Clarke and Hamilton seem to meet with the same happy fate wherever they appear, and are not permitted to conclude their act without giving their rather hackneyed encore song about a Chinaman and a Geisha. I am certain a change in the encore, at least, would be doubly acceptable. An act that would be appreciated at any house is given by the Katos, who have rather a novel way in exhibiting their miniature automatic theatre by using their own heads on dolls' bodies. A troupe of fox terriers made Miss Emmy's act very pleasant, and introduced a certain amount of humor which is an agreeable change in this sort of act.

At the Coliseum La Lole Fuller, who is described as "marvelous," has, I think, to depend on her past unquestionable claim to this adjective more than she can on her present appearance. It seems unfortunate for Miss Fuller, whose name is so extensively connected with illuminated serpentine dances, both here and on the Continent, that her act is condensed to such a short space of time that one only sees some pretty scenic effects and imagines what she might have done in them. The dance of the 1,000 veils has an extraordinary appearance from the spectacular diversion it created, and the atmosphere seemed quite sacred when "Ave Maria" was sung by the choir. Miss Fuller's rather statuesque position in white on a pedestal with a bevy of draped women must have been a unique one to see, usually so volatile. What was seen, however, seemed to be appreciated by the audiences. Wilson and Waring are appearing at the same house for the first time since the lamentable loss of his previous partner, the late Mrs. Wilson. Wilson has not forgotten any of his humor, and the woman who works with him now has fallen in the right groove of assisting Wilson in duplicating his previous successes. Rather a relic from the past is Will Bishop's dance in *My Collywog* the nursery scene he appeared in. I remember his making quite a hit with it in the Empire, Round the Town, some years back. The Cee Meo Troupe have a striking aerial act, which seems quite adapted to the Coliseum. They work smartly and capture their audience by the daring feats they exhibit. The American Comedy Four are a humorous set of vocalists, who make good and present a striking difference from the straight work of the Melster Glee Singers, who are excellent, lending tone and refinement to the bill. The musical spectacle, Port Arthur, was most realistic, and carried in the best possible way on the revolving stage. One could well be carried away to the Eastern scenes of horrors, were it not that the din of the firing made one rather anxious to find the relief of quietude in the theatre's spacious coffee-room. The other programme was drawing vast audiences, who were massed outside as I left the theatre. The attractions in this bill were Madge Lessing, Terry and Lambert, Mario and Dunham Trio, Keno, Walsh, Melrose and Montrose, and Barton and Ashley, quite a strong "bunch" of Americans, also Duncan's collie dogs, Winifred Hare, and Madame Alice Esty, the prima donna.

Rastus and Banks made their London debut at the Palace Theatre on Monday night, and they did not suffer from their appearing on the same bill as the other colored turn, Grant and Grant. In fact, they were quite pleasant contrast. The former have a very good act, and Rastus is about as full of American gingers as any colored artist I have ever seen. He works with a snap that is a refresher to the stolid performers, one is apt to run against frequently on this side. He does some clever tumbling, and Miss Banks helps him splendidly. Millie Lindon, that charming singer, is at the Palace, and appeals greatly to the select audience with the pathos she portrays in her well-chosen songs. Horace Goldin is in his last two weeks, and has the sole credit of having appeared before Royalty on four occasions within one week. I understand he has quite a bunch of pins now,

those being the objects with which Royalty have been pleased to show their appreciation of him. This reminds me that Arnold de Blere is also being appreciated by the big personages in Germany, where his act is the talk of all the towns he has appeared in.

Sinon and Paris, who arrived a few days ago from the States, are appearing this week at the Empire Palace, Hackney, with success. Josephine de Witt is also in London, having arrived at the same time.

Frankie Bailey, Mabel Lynne, Bona Hoffman, Mae Sherwood, Violet Handy, and Florence Averell have arrived in London. REVONOC.

THURSTON TO TOUR THE WORLD.

Howard Thurston has completed many new and startling illusions, which he will arrange into a complete combination of his own, and will make a tour of the world lasting over a year and a half, opening in Honolulu in May. M. B. Curtis will act as manager for the tour. Mr. Thurston is the originator of more illusions, etc., than any living magician, and this new effort should meet with great success. Mr. Curtis is thoroughly familiar with the countries to be visited and has mapped out an excellent route.

MORE BIG STARS FOR VAUDEVILLE.

Frank Keenan, who made a most pronounced artistic success of his venture at Berkeley Lyceum, in attempting to establish a theatre devoted to the presentation of one-act plays, but who did not find the venture profitable, has decided to return to vaudeville, and is presenting *The System of Dr. Tarr* at Proctor's Twenty-third Street house this week. Edna Wallace Hopper is another star who has succumbed to the inducements held out by the vaudeville managers, and is playing Captain January at the Colonial Music Hall.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Abbott, Annie—Keith's, N. Y., 3-8, Keith's, Phila., 10-15.

Adeline and Rubber—Empire, Terre Haute, Ind., 3-8.

Adamin and Taylor—Amphion, Bklyn., 10-15.

ADAMS, MABELLE—Orph., Kansas City, 9-15.

Addison and Livingston—Floating Palace, Parkersburg, W. Va., March 27-8.

Adige and Lions—Sheedy's, New Bedford, Mass., 3-8.

Albright, Maybelle—A. and S., Boston, 3-8.

AUDRICH, CHARLES T.—Chase's, Wash., 3-8.

Kith's, Pittsburgh, 10-15.

ALEXANDER, GEO. B.—Howard, Boston—indefinite.

Allens' Monkeys—Victoria, N. Y., 3-8.

Allen and Delmain—Columbia, St. Louis, 3-8.

Allen, Leon and Bertie—G. O. H., Butte, Mont., 3-8.

Allen, Phyllis—Columbia, St. Louis, 3-8.

Allen, Serti and Violet—Howard, Boston, 3-8. H. and S. N. Y., 10-15.

Allen's Monkey—Victoria, N. Y., 3-8.

Allison, Mr. and Mrs.—Temple, Detroit, 3-8, Olympic, Chgo., 10-15.

Almont and Dumont—Colonial, N. Y., 3-8.

Altona—The Lyceum, Park City, U. S., 3-8.

Amoros, Mile—Keith's, Boston, 3-8.

Anderson and Golmes—Poll's, New Haven, Conn., 3-8.

Antrim and Peters—G. O. H., Indianapolis, 3-8.

Araminta and Burke—Pastor's, N. Y., 3-8.

Ardelle, Jenne—Bijou, Fall River, Mass., 3-8, Poll's, Springfield, 10-15.

Armstrong and Polly—Olympic, Chgo., 3-8, Haymarket, Chgo., 10-15.

Arnold and Vern—Bijou, Des Moines, Ia., 3-8.

Ashton and Earle—Orpheus, Springfield, O., 3-8.

Barker, Peter—Proctor's 5th Ave., 3-8.

Bansoff, Musical—Family, Poughkeepsie, N. Y., 3-8.

Barde, Four—Circle, N. Y., 3-8.

Barnes, Arthur—Haymarket, Chgo., 3-8.

Barnes, Stuart—Cook's, Rochester, N. Y., 3-8.

Barr and Evans—Family, Mahanoy City, Pa., 10-15.

Barrett Sisters—Orph., Los Angeles, 3-15.

Barrington—Bijou, Des Moines, Ia., 3-8.

Bartlett, Musical—Orpheus, Chgo., 3-8.

Bartlett, Musical—Orpheus, Newark, N. J., 3-8.

Bauder-La Vale Trio—Grand, Milwaukee, 3-8.

Bauer, Peter—Proctor's, 12th St., 3-8.

Batemann, Tom—Pastor's, N. Y., 3-8.

Bates, Louise—Star, Topeka, Kan., 3-8.

Bates, Nora—Keith's, Phila., 3-8, Park, Worcester, Mass., 10-15.

Be-Anos—The Pastor's, N. Y., 10-15.

Beauvais, Louis—9th and Arch, Phila., March 27-8.

Bedin and Arthur—Victoria, N. Y., 3-8.

Bendini, Arabe—Haymarket, Chgo., 3-8.

Bremer and Juggling Girls—Lyric, Cleveland, 3-8.

Behrund and Dannenbaum—Pastor's, N. Y., 3-8.

Belfort—May—Colonial, N. Y., 3-8.

Belle—La—Casto, Fall River, Mass., 3-8.

Belle and Moore—Shea's, Toronto, 3-8, Keith's, Phila., 10-15.

Bellmans—The Zoo, Toledo, 3-8.

Belmont, Joe—G. O. H., Pittsburgh, 3-8, Maryland, Balto., 10-15.

Bender, Lillian—Proctor's, 58th St., 3-8.

Benner, Emelle—Howard, Boston—Indefinite.

Bentham and Freeman—G. O. H., Grand Rapids, Mich., 3-8.

BERGERE, VALERIE—Keith's, Prov., 3-8.

Biggs, Blinn and Blinn—Columbia, St. Louis, 3-8.

Birch, John—Orph., New Or., 10-15.

Bixley, Edgar—H. and B., Bklyn., 3-8.

Blanche, La Belle—Colonial, N. Y., 3-8.

Blondells, The—Hippodrome, London, Eng.—Indefinite.

Boatman, C. G. H. and M. B. Balto., 3-8.

Boles, Fred—Orpheus, Detroit, 3-8.

Bon, C. G. H. and M. B. Balto., 3-8.

Bond, Frederick—Keeney's, Bklyn., 3-8.

Booker and Corley—Poll's, Bridgeport, Conn., 3-8.

Fall River, Mass., 10-15.

Borelli, Arthur—Odeon, Dayton, O., 3-8.

Boyd, Archie—Keith's, Prov., 10-15.

Boydele, Sam—Family, Mahanoy City, Pa., 3-8.

Boys in Blue—Hippodrome, London, Eng.—Indefinite.

Brehany, Louise—Albuquerque, N. M., 3-8.

Britten and Hazzard—Casse, Fall River, Mass., 3-8.

Brown Brothers—London, Eng., March 27-22.

Britton, The—Orph., Bklyn., 3-8.

Brooks, Herbert—Orph., Denver, 3-8.

Brown and Nevarro—Pastor's, N. Y., 3-8.

Brown, Harris and Brown—Hathaway's, New Bedford, Mass., 3-8, Proctor's, 23rd St., 10-15.</

VAUDEVILLE.

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W.M. MORRIS

IS NOW IN HIS

NEW OFFICES

No. 6 West 28th Street

Hinore Sisters—Empire, Boston, 3-8.
Ellis-Nowlan Trio—Columbia, Cincinnati, 3-8.
Elmo, Pete and Allie—Empire, Terre Haute, Ind., 3-8.
Elton, Sam—G. O. H., Pittsburgh, 3-8, Chase's, Wash., 10-15.
Emerson and Omega—Haymarket, Chgo., 3-8.
Empire City Quintette—Victoria, N. Y., 3-8, Proctor's 23d St., 10-15.
Empire Comedy Four—Keith's, N. Y., 3-8.
Ernest, Charles—G. O. H., Pittsburgh, 3-8.
Ernest, Mr. and Mrs. Edward—Trent, Trenton, N. J., 3-8.
Everhart, The Great—Casino, Paris, France, 1-30.
Exposition Four—H. and B., Bklyn., 10-15.
Fagan and Byron—H. and S., N. Y., 3-8.
Felix, Eleanor—Temple, Detroit, 3-8.
Felix and Barry—Amphion, Bklyn., 3-8.
Fern Comedy Four—Comique, Seattle, Wash., 3-8.
Fernandes-May Trio—Tivoli, Sydney, N. S. W., March 27-April 30.
Ferrell Brothers—Keith's, Prov., 3-8.
Fields, Al—Victoria, N. Y., 3-8.
Fields and Hanson—G. O. H., Butte, Mont., 3-8.
FIELDS, W. C.—Wintergarten, Berlin, 1-30.
Filson and Errol—Shea's, Toronto, 3-8, Keith's, Cleveland, 10-15.
Flay and Burke—Bijou, Fall River, Mass., 3-8.
Fisher and Johnson—Grand, Joliet, Ill., 3-8.
FISHER, MR. AND MRS. PERKINS—Keith's, Cleveland, 3-8.
Fitzgerald, H. V.—Pastor's, N. Y., 3-8.
Fitzwilliam-McDowell Trio—Bijou, Fall River, Mass., 3-8.
Flood Brothers—Poll's, Springfield, Mass., 3-8.
Flynn, Joe—Mohawk, Schenectady, N. Y., 3-8.
Ford and Gehru—Proctor's, 23d St., 3-8.
Foster and Foster—Orph., New Or., 3-8.
Fox and Hubbles—Utahna, Ogden, Utah, 3-9, Family, Butte, Mont., 10-23.
Fox and Melville—Palace, Cork, Ire., 3-8, Gaiety, Birmingham, Eng., 10-15.
Fox and Summers—Grand, Joliet, Ill., 3-8.
Fox, Della—Park, Worcester, Mass., 3-8.
Fox and Clarke—Columbia, St. Louis, 3-8.
Fox Eddie—Temple, Detroit, 3-8, Cook's, Rochester, N. Y., 10-15.
Frank and Albright—A. and S., Boston, 3-8.
Franklin, Irene—Pastor's, N. Y., 3-8.
French, Henri—Shea's, Toronto, 3-8.
Frobel and Ruge—Rascher's, Vienna, 1-30.
Frost, Charles—West Side, Janesville, Wis., 3-8.
Gallagher and Barrett—G. O. H., Indianapolis, 10-15.
Gallardo—C. O. H., Chgo., 3-8.
Galliana, Matilde—Orph., Bklyn., 3-8.
Gardner and Maddern—Empire, Hoboken, N. J., 3-8.
Rand's, Troy, N. Y., 10-15.
Gardner and Standard—Orph., New Or., 2-8.
Gardner and Vincent—Colonial, Lawrence, Mass., 3-8.
Sheedy's, Fall River, Mass., 10-15.
Gardner, Griffin and Gardner—Hippodrome, Bury, Eng., 3-8, Hippodrome, Preston, 10-15.
Gardner, Jack—Temple, Detroit, 3-8.
Gardner, Willie—Keith's, Boston, 3-8.
Garnellas, The—Family, Mahanoy City, Pa., 3-8.
Garson, Marion—Proctor's 23d St., 3-8, Proctor's 5th Ave., 10-15.
Germann, Josephine—Proctor's 23d St., 3-8.
Gavin, Edward—9th and Arch, Phila., 3-8.
Genaro and Bailey—G. O. H., Indianapolis, 3-8.
Genaro and Theo—Berlin, Germany, March 1-April 30.
George and George—C. O. H., Chgo., 3-8.
Giblert and Burt—Proctor's, Albany, 3-8.
Gillet's Dogs—Temple, Detroit, 3-8.
Gillihan and Murray—Olympic, Chgo., 3-8.
Gill, Nat—Crystal, Milwaukee, 3-8.
Gordan and Gardner—Proctor's, Albany, N. Y., 3-8.
Gleasons, The—Haymarket, Chgo., 3-8.
Glenroy, James Richmond Empire, Boston, 3-8.
Gloss, Augusta—Bijou, Fall River, Mass., 3-8.
Godfrey and Henderson—Grand, Nashville, 3-8.
Godfrey, Hal—Shea's, Buffalo, 3-8.
Goforth and Doyle—West Side, Janesville, Wis., 3-8.
Golden and Hughes—Mohawk, Schenectady, N. Y., 3-8.
Gordon, Richard—Keith's, Boston, 3-8.
Gordon, Jack—Arcade, Toledo, 2-8.
Gordon and Hayes—Bijou, Rockford, Ill., 3-8.
Gordon, Ollie—Tivoli, Toledo, 3-8.
Gordon, Don and Mac Family, Lancaster, Pa., 3-8.
Gordon, Videoe and Cohen—H. and B., Troy, N. Y., 3-8.
Gottlob, Mr. and Mrs.—Imperial, Leadville, Col., 3-8.
Gould, William—H. and B., Bklyn., 3-8.
Grand Opera Trio—Proctor's, Albany, N. Y., 3-8.
Gray, Ed—Keith's, Boston, 3-8, Keith's, Prov., 10-15.
Green and Werner—Orph., Denver, 3-8.
Grozkin, Mary—Casto, Fall River, Mass., 3-8.
Hartman—Francia—Hippodrome, London, Eng., March 3-April 30.
Hall Art—Arcade, Toledo, 3-8.
Hall and Fuller—Proctor's 23d St., 3-8.
Hammond and Forrester—Olympic, Springfield, 3-8.
Hanson, Mildred—Keith's, Prov., 3-8.
Harper, Desmond and Bally—Shea's, Toronto, 3-8.
Harrigan, James—Proctor's 58th St., 3-8.
Harris and Beauford—Vaudeville, London, Can., 3-8.
Harrison Brothers—Unique, Los Angeles, March 27-28.
Hart, Loney—Chase's, Wash., 3-8, Keith's, Prov., 10-15.
Hartness and Burns—Hopkins', Louisville, 3-8.
Hathaway and Walton—Cook's, Rochester, N. Y., 3-8.
Hayman and Pauline—Palace, Blackburn, Eng., 3-8.
Palace, Grimby, 10-15.
Hayman and Hill—Olympic, Chgo., 3-8.
Hayward and Hayward—Keith's, Prov., 3-8.
Healitt Trio—Earl, Pueblo, Col., 3-8.
Heckow, Charles—Grand, Milwaukee, 3-8.
Hefren, Tom—Family, East St. Louis, Ill., 3-8.
HELENA, EDITH—Victoria, N. Y., 3-8, Proctor's 23d St., 10-15.
Hellman—Keith's, Phila., 3-8.
Helton and Hood—Star, Atlanta, Ga., 3-8.
Heltons, The—Proctor's 23d St., 3-8.
Hessner and Ross—Poll's, Springfield, Mass., 3-8.
Hewitt, Eugene—Standard, Houston, Tex., 10-22.
Hickey and Nelson—Chase's, Wash., 10-15.
Hill and Whitaker—Shea's, Buffalo, 3-8.
Hilliard, Robert—Columbia, St. Louis, 3-8.
Hines and Remington—Mohawk, Schenectady, N. Y., 3-8.
Horn, Ernest—Keith's, Cleveland, 3-8.
Holcomb, Curtis and Webb—Poll's, New Haven, Conn., 3-8.
Holt, Alf—Columbia, Cincinnati, 2-8.
Hopper, Edna—Wallace—Colonial, N. Y., 3-8.
Howard and Blane—Orph., New York, 3-8.
Howard and North—Poll's, Bridgeport, Conn., 3-8.
Howard Brothers—Poll's—Waterbury, Conn., 3-8.
Howard's dogs and Ponies—Amphion, Bklyn., 3-8.
Maryland, Baltimore, 10-15.
Howe and Edwards—Pickwick, San Diego, Cal., 3-8.
Hoyt, Add—C. O. H., Chgo., 3-8.
Hughes and Harleton—Trent, Trenton, N. J., 3-8.
Hughes Musical Trio—G. O. H., Indianapolis, 3-8.
Hughes Lantern Trio—G. O. H., Indiana, 3-8.
Huntington, Four—G. O. H., Pittsburgh, 3-8, Trenton, N. J., 10-15.

Huntress—Lyceum, 'Frisco, March 27-1.
Hussey, George W.—Keeney's, Bklyn., 3-8.
Hyde and Heath—Grand, Victoria, Can., 3-8.
Inman and Roberts—A. and S., Boston, 3-8.
Innes and Ryan—Casto, Fall River, Mass., 3-8.
Irwin, Jack—Park, Worcester, Mass., 3-8.
Ivan Trieb—Shea's, Buffalo, 3-8.
Jackson, The—Columbia, Cincinnati, 3-8.
Janis, Elsie—H. and S., N. Y., 17-22.
Jansen, Marie—Park, Prov., 3-8.
Jarrett, The—London, London, Can., 3-8.
Jenk's Monkeys—Grand, Nashville, 3-8.
Jewell's Manikins—Orph., Bklyn., 3-8.
Jiu Jitsu Troupe—Olympic, Chgo., 3-8.
Johnson and Wells—Keeney's, Bklyn., 3-8.
Johnson, Sabel—Trent, Trenton, N. J., 3-8.
JOHNSTONS, MUSICAL—Hippodrome, Glasgow, Scot., 3-15.
Joselyn Trio—Trent, Trenton, N. J., 3-8.
Kaufman, Prof.—9th and Arch, Phila., 3-8.
Kartell, Albert—Cook's, Rochester, N. Y., 3-8.
Kates Brothers—Main St., Peoria, Ill., 3-8.
Keaton, Three—Keith's, Boston, 3-8, Keith's, N. Y., 10-15.
Keenan, Frank—Proctor's 23d St., 3-8.
Kelcy and Shannon—Chase's, Wash., 3-8.
Kelcy, Mr. and Mrs. Alfred—G. O. H., Pittsburgh, 3-8.
Kelly and Violette—Mechanics', Salem, Mass., 3-8.
Portland, Port., Me., 10-15.
Kelly, John T.—Temple, Detroit, 10-15.
Kelly, Walter C.—Haymarket, Chgo., 3-8.
Kenna, Charles—Maryland, Bklyn., 3-8; Keith's, Phila., 10-15.
Kennedy and Quattrell—Mohawk, Schenectady, N. Y., 3-8.
Kenyon and De Garmon—Hippodrome, N. Y., 3-8.
Kitamura Jap Troupe—Hopkins', Louisville, 2-8.
Klein and Clifton—Empire, Hoboken, N. J., 3-8.
Klein, Ott Brothers and Nicholson—Orph., Omaha, 3-8, Orph., Minneapolis, 10-15.
Kleise, Musical—Orph., Kansas City, 2-8, Orph., Omaha, 9-15.
Knowles, R. A.—Tivoli and Oxford, London, Eng., 3-15.
Koster and Clo—London, London, Can., 3-8.
Koster, The—London, London, Can., 3-8.
Krielle's Dogs—Orph., 'Frisco, March 27-8, Orph., Los Angeles, 10-22.
La Clair and West—Bijou, Oshkosh, Wis., 3-8.
La Croix, Paul—Empire, Colorado Springs, 3-8.
Lane and Sustina—Bijou, Marinette, Wis., 3-8.
Lamb, Eddie—Circle, N. Y., 3-8, Orph., Bklyn., 10-15.
La Tellis, The—Proctor's, Newark, N. J., 3-8.
Latona, Frank and Jen—C. O. H., Chgo., 3-8.
Lavender and Richardson—Family, Mahanoy City, Pa., 3-8.
Le Clair and West—Bijou, Fall River, Mass., 3-8.
Kurtis' Dogs—Orph., 'Frisco, March 27-8, Orph., Los Angeles, 10-22.
La Clair and West—Bijou, Oshkosh, Wis., 3-8.
La Croix, Paul—Empire, Colorado Springs, 3-8.
Lane and Sustina—Bijou, Marinette, Wis., 3-8.
Lamb, Eddie—Circle, N. Y., 3-8, Orph., Bklyn., 10-15.
La Tellis, The—Proctor's, Newark, N. J., 3-8.
Latona, Frank and Jen—C. O. H., Chgo., 3-8.
Lavender and Richardson—Family, Mahanoy City, Pa., 3-8.
Le Clair, John—Keith's, Boston, 3-8, Maryland, Bklyn., 10-15.
Leclair—Hippodrome, N. Y., 3-15.
Lee, Henry—Trent, Trenton, N. J., 3-8.
Lee, Hugh and Besse—Bijou, Marinette, Wis., 3-8.
Leigh Brothers—Keith's, Phila., 3-8.
Leighton and Lillian—Family, East St. Louis, 3-8.
Leonard and Drake—Howard, Boston, 3-8.
Le Roy and Clayton—Pastor's, N. Y., 3-8.
Le Roy and Woodford—Cook's, Rochester, N. Y., 3-8.
Leslie and Daley—Shea's, Buffalo, 3-8.
Lessing, Madge—Collisum, London, Eng., 3-15.
Lester and Moore—Columbia, St. Louis, 3-8.
Levino, Dolph and Susie—Colliseum, London—Indefinite.
Lewis, Al—Novelty, Pueblo, Col., 3-8.
Liliput Trio—Cineograph, Spokane, Wash., 3-15.
Link, Billy—Grand, Nashville, 3-8.
Linton, Alice—Air Demonstrations—Orph., 'Frisco, 3-15.
Littlefield, Mr. and Mrs. Nell—Poll's, Springfield, Mass., 10-15.
Livingstons, Four—Proctor's 23d St., 3-8.
Lockett, Mattie—Howard, Boston, 3-8.
Loftis, Cecilia—Circle, N. Y., 3-8.
Lorraine and Gandy—G. O. H., Pittsburgh, 3-8.
Luby, Edna—Proctor's, Albany, 3-8.
Lutz Brothers—Orph., Bklyn., 3-8.
Lyons, Grace—Zoo, Toledo, March 20-8.
McAvoy, Dan—Cook's, Rochester, N. Y., 3-8, Maryland, Bklyn., 10-15.
McCarthy, Myles—Orph., Minneapolis, 2-8.
McCauley, John—Vidone, Minneapolis, 3-8.
McFord, Lewis—Portland, Port., Me., 3-8.
McGild, Charles—Family, Mahanoy City, Pa., 3-8.
McIntyre and Heath—C. O. H., Chgo., 3-8.
McIntyre and Rice—Park, Worcester, Mass., 3-8.
McKinnon and Reed—London, London, Can., 3-8.
Radford and Valentine—Alhambra, Paris, France, 1-10.
Ray and Brosche—Keith's, Cleveland, 3-8.
Reid and Good—Castle, Bloomington, Ill., 3-8.
Vaudeville, Springfield, 10-15.
Ramsey, Sisters—Dominion, Winnipeg, Can., 3-8.
Rastus and Banks—Palace, London, Eng., March 13-8.
Ravenscroft, Charlotte—Grand, Nashville, 3-8.
Raymond, Lizzie B. Regent, Saltord, Eng., 3-8.
Tivoli, Leeds, 10-15.
Raymond and Caverly—Keith's, N. Y., 3-8.
Reeds, Musical—Grand, Joliet, Ill., 3-8.
Remington, Mayme—Victoria, N. Y., 3-8, Keith's, N. Y., 10-15.
Reynard, Ed F.—Grand, Hanley, Eng., 3-8, Tivoli, Dublin, Ire., 10-15.
Rice and Cohen—Haymarket, Chgo., 3-8.
Rice and Prevost—Cinéma, Paris, France, 1-10.
Rice and Prevost—Cinéma, Paris, France, 3-8.
Rice and Bent—Portland, Port., Me., 3-8, Keith's, N. Y., 10-15.
Preston, Prentiss—Orph., 'Frisco, 3-8.
Probst—C. O. H., Chgo., 3-8.
Perry Brothers—Empire, Boston, 3-8.
Preston and Dooley—Orph., Kansas City, 2-8.
Pitching Brothers—Poll's, Springfield, Mass., 3-8.
Pelot, Fred and Annie—London, London, Can., 3-8.
Pewitt—Orph., Omaha, 3-8.
Piccolo Midgets—Proctor's 23d St., 3-8.
Pierce and Hale—Circle—Portland, Port., Me., 3-8, Keith's, N. Y., 10-15.
Plamondon and Amondo—Olympic, Chgo., 3-8.
Potter and Hartwell—Chase's, Wash., 3-8.
Powers and Freed—Main St., Peoria, Ill., 3-8.
Prevost and Prevost—Olympic, Chgo., 3-8.
Probst—C. O. H., Chgo., 3-8.
Patty Brothers—Empire, Boston, 3-8.
Paulo and Marlowe—Howard, Boston, 3-8.
Paulson and Dooley—Orph., Kansas City, 2-8.
Patching Brothers—Poll's, Springfield, Mass., 3-8.
Pelot, Fred and Annie—London, London, Can., 3-8.
Piccolo Midgets—Proctor's 23d St., 3-8.
Pierce and Hale—Circle—Portland, Port., Me., 3-8, Keith's, N. Y., 10-15.
Plamondon and Amondo—Olympic, Chgo., 3-8.
Potter and Hartwell—Chase's, Wash., 3-8.
Powers and Freed—Main St., Peoria, Ill., 3-8.
Prevost and Prevost—Olympic, Chgo., 3-8.
Probst—C. O. H., Chgo., 3-8.
Patty Brothers—Orph., New Or., 3-8.
Rackett and Hasard—Empire, Leeds, Eng., 3-8, Empire, Hoboken, N. J., 10-15.
Radford and Valentine—Alhambra, Paris, France, 1-10.
Ray and Brosche—Keith's, Cleveland, 3-8.
Reid and Good—Castle, Bloomington, Ill., 3-8.
Vaudeville, Springfield, 10-15.
Ramsey, Sisters—Dominion, Winnipeg, Can., 3-8.
Rastus and Banks—Palace, London, Eng., March 13-8.
Ravenscroft, Charlotte—Grand, Nashville, 3-8.
Raymond, Lizzie B. Regent, Saltord, Eng., 3-8.
Tivoli, Leeds, 10-15.
Raymond and Caverly—Keith's, N. Y., 3-8.
Reeds, Musical—Grand, Joliet, Ill., 3-8.
Remington, Mayme—Victoria, N. Y., 3-8, Keith's, N. Y., 10-15.
Reynard, Ed F.—Grand, Hanley, Eng., 3-8, Tivoli, Dublin, Ire., 10-15.
Rice and Cohen—Haymarket, Chgo., 3-8.
Rice and Prevost—Cinéma, Paris, France, 1-10.
Rice and Bent—Portland, Port., Me., 3-8, Keith's, N. Y., 10-15.
Worrell, Dorothy—Poll's, New Haven, Conn., 3-8.
Russell, Leah—Mohawk, Schenectady, N. Y., 3-8.
Russell, Phil and Carrie—Pantages, Seattle, 3-8.
Russo and Douglass—Bijou, Calumet, Mich., 3-8.
Richards, Edith—Proctor's 5th Ave., 3-8.
Richards, Ellen—G. O. H., Pittsburgh, 3-8.
Richardson, Lavender—Family, Mahanoy City, Pa., 3-8.
Roattingo and Stevens—H. and S., N. Y., 3-8.
Roberts, Four—C. O. H., Chgo., 3-8.
Roberts, Hayes and Roberts—Proctor's, Newark, N. J., 3-8.
Rollefs, The—Hathaway's, New Bedford, Mass., 3-8.
Rooney and Bent—Portland, Port., Me., 3-8, Keith's, Prov., 10-15.
Rooney, Katie—Rand's, Troy, N. Y., 3-8.
Rooney's Street Urchins—Proctor's, Newark, N. J., 3-8.
Ross and Hatch—Keith's, N. Y., 3-8, Keith's, Prov., 10-15.
Ross and Lewis—Palace, Bradford, Eng., 3-8, Palace, Dudley, 10-15.
Rosser, Edward—Family, Mahanoy City, Pa., March 27-15.
Russell, Biju—Empire, Greenock, Eng., 3-8, Tivoli, Dublin, Ire., 10-15.
Russell, Dorothy—Poll's, New Haven, Conn., 3-8.
Russell, Leah—Mohawk, Schenectady, N. Y., 3-8.
Russell, Phil and Carrie—Pantages, Seattle, 3-8.
Russell, Phil and Carrie—Pantages, Seattle, 3-8.
Ryley—Hart—Edison, Boise, Id., 3-8.
Yale Duo—Novelties, Stockton, Cal., 3-8.
Yeams and Wesley—Colonial, N. Y., 3-8.
Young, Ollie, and Brother—Keith's, N. Y., 3-8.
Keith's, Boston, 10-15.
Zanigis, The—Keith's, Phila., 3-8, Bijou, Fall River, Mass., 10-15.
Zoar, Mile—Pastor's, N. Y., 3-8.

SNYDER AND BUCKLEY—Haymarket, Chgo., 3-8, Columbia, St. Louis, 10-15.
Spessary's Bears—G. O. H., Chgo., 3-8.

Spissel Brothers and Mack—Temple, Detroit, 10-15.
Stahl, Rose—Olympic, Chgo., 3-9, Haymarket, Chgo., 10-15.

Staley and Birbeck—Victoria, N. Y., 10-15.
Stanley and Brockman—Amphion, Bklyn., 3-8, Chase's, Wash., 10-15.

Stein Eretto—Family—Deutsche, Munich, Germany, 1-30.

Stewart and Desmond—Poll's, Bridgeport, Conn., 3-8.
St. Onge Brothers—H. and S., N. Y., 3-8.

Strakosch, Avery—G. O. H., Indianapolis, 3-8.

Stuart, Arthur—Flom's, Madison, Wis., 3-8, West Side, Janesville, 10-15.

Surazal and Razell—Johnson's, Waterloo, Ia., 3-8.
Symonds, Lottie West—Family, Shamokin, Pa., 3-8.

Talbot and Rogers—Colonial, Lawrence, Mass., 3-8, Bishop, Fall River, 10-15.

VAUDEVILLE JOTTINGS.

The Al. C. Miller Greater Minstrels had a highly successful engagement at the Grand Theatre, Kansas City. William J. O'Brien, Jr., Grand Exalted Ruler of the 12th Ward, Kansas City and his crew, all entertained by the great hosts of the minstrels. The 12th Ward separated Miss O'Brien at the club room in the morning and a present was given in his honor, and in memory of Mr. Field's being one of the guests. In the evening the distinguished visitor, his wife and friends occupied the lower boxes at the grand for the unusual entertainment. The local Elks gave a smoker in Mr. Field's honor on Saturday night. Harry L. Moore, a member of the Field co., was initiated into the order at the close of the smoker.

One hundred prominent club women attended the second meeting of Peacock's Fifth Avenue Theatre on Tuesday afternoon last.

J. H. Morris' and F. M. Kastenstroth, of New York, have leased Kitchener Hall in Poughkeepsie and will run it as a small vaudeville theatre at cheap prices. If the venture proves successful the hall will be remodeled and a balcony and gallery will be added during the Summer months.

The New York syndicate that purchased Lee's Pier at Atlantic City last year will make improvements costing about \$300,000. They will include a new steel pier and a theatre.

Manager Frank G. Harrison, of the Lynn Theatre, Lynn, Mass., will open his Summer Stock co. week of May 22 and continue during the entire Summer. Manager Harrison will play feature vaudeville acts between the dramatic acts (three or four each week) and has placed the booking in the hands of W. J. Tucker, the vaudeville agent of Boston, who will book the headline acts in conjunction with his seven parks which he will book for the coming Summer season.

Howard Brothers will sail May 20 for a long tour of England, opening at the Coliseum, London, for four weeks, with Manchester, Liverpool and other cities to follow.

Mabel Carew and Gertrude Hayes will sail on April 26 for a tour of nine months in Europe, opening May 22 at the Empire, Holloway, Eng.

A very novel vaudeville sketch on Christian science by Alfred Allen will be produced shortly by Louis Lincoln, a clever Western actress, who hopes to make her mark in the East by this means.

Mr. and Mrs. Gardner Crane presented their new sketch, "A Yankee's Love for Dixie," last week for the first time at Poll's Theatre, Bridgeport, Conn. It was written by Ruth Mitchell and Edmund Day and is based on an incident in the Civil War. The Bridgeport papers were most enthusiastic in praise of the new act, which seems to have scored a decided success.

Eight ushers and programme boys employed at the Colonial Music Hall went on strike for higher pay last week. They were not missed, as Thompson and Dundy have an efficient force of girl ushers who handled things in a highly satisfactory manner.

R. J. Ferguson, a hotel keeper of Seattle, will build a new ten-cent vaudeville theatre in that city which will seat 1,200 people. It will be ready early in July.

A fire at the Winter quarters of Hargreaves' Circus in Chester, Pa., Wednesday night last caused the keeper a great deal of anxiety. An elephant named "Jumbo II" struck Charles Hoffman, one of the employes, with his trunk, crushing three ribs. The fire was extinguished before it had caused any headache.

The Globe of Death, a new sensation in which a performer whirls around inside of a transparent globe on a motor cycle, will be seen for the first time next week at Hammerstein's Victoria.

Harry T. De Vere, who is with the Charles Blaney Curse of Drink co., will join the vaudeville ranks this Summer as De Vere and Lipman in a singing and dancing act.

The Try-Bell Sisters arrived in New York last week. They will be seen in a startling aerial act at the Hippodrome.

The theatre at Manhattan Beach, which has been leased by Percy G. Williams, will be rebuilt next Fall and will present a more up to date appearance during the season of 1906 than at present.

Delmore and Wilson made such a good impression in Dublin that several enthusiastic admirers presented Mr. Delmore with a silver mounted blackthorn stick on his birthday. His partner also gave him a handsome diamond ring. Both comedians are highly delighted with their success on the other side.

Thomas F. Dailey has been engaged for the new Hippodrome by Thompson and Dundy.

Bragg Ashton and George W. Evers write that they are in their eighth week at Yale's Theatre, Kansas City, and are producing comedies with good results.

Thomas R. Hart, president of the Wonderland Amusement Company, announces that Wonderland, a new resort on the banks of the Harlem River, will be ready for opening on July 1. It will resemble Dreamland and Luna Park in many respects, and is expected to draw the people of Harlem and the Bronx, who find the journey to Coney Island too long.

Charles J. Ross found a burglar in his apartments on Sunday night who was walking off with a fine new Spring overcoat. He was promptly handed over to the police.

Ruby A. Raymond has signed contracts for fifteen weeks over the Sharpe circuit of parks, opening at Manion Park, St. Louis.

The negro theatre in Chicago, in which the performance is given entirely by colored people for the brethren of the same race, is a big success. Vaudeville is the attraction at popular prices, and the house seats 700. It is located at State and Twenty-seventh streets and is called the Pekin.

Eddie Leslie sails for Australia from San Francisco, Cal., April 18.

Buffalo Bill's Wild West opened in Paris yesterday, and a cable report says that 10,000 people were turned away.

"Ching," a monkey belonging to the Barnum and Bailey Circus, became so troublesome on Sunday that he was given the Oster treatment, which consists of the application of chloroform until the subject is ready for the taxidermist.

The American Amusement co. (Limited) has been organized for the production of several theatrical and circus enterprises. The first venture is the organization of the Drake and Faustine United Railroad Shows, which will open in Elizabeth, N. J., about May 1. The tent is to be William M. Drake's, secretary. John Tucker, treasurer, Charles Ulrich. Several carloads of circus horses, ponies and paraphernalia have arrived, and the animals are being trained and special acrobats rehearsed. Nebraska Bill and wife will be featured. The co. will tour the Middle States and the South.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—The bills this week are: Chicago Opera House; McIntyre and Heath, Great Buckner, Frank and Jen Latona, Smirl and Kessner, Roberts Four, Add Hoyt, Lillian Maye, Spears' bears, the Madcaps, Charles Vance, Probst the Great, Gallardo, George and George, Mr. and Mrs. Wright, Robert Mack.—Haymarket: Girl with the Auburn Hair, Rice and Cook, Snyder and Buckley, Eddie Adams, and C. Kelly, the Gleasons, and Houlihan, Four Marvellous Emerson and Omega, Fay and Lola Durbyelle, Harry Brown, Lulu Theta, Collins and O'Brien, Clipper Trio, Arthur Barnes, Lew Schwab.—Olympic: Royal Jitau Troupe, Rose Stahl and co., Prevost and Prevost, Billy Van, Smith and Fuller, Armstrong and Holly, La Vine and Walton, Gilliland and Murray, Brothers Devah, Newsboys' Quartette, Wilson and De Monville, Plamondon and Amondo, Avery and Healy, Hayman and Hill, Imogene Campbell.—Items: Ringling Brothers' Circus opened at the Coliseum on the big stage spectacle for which much elaborate scenery has been painted by the Sennett-Landis studio here. The Field of the Cloth of Gold—The C. O. H. bill last week was good with hits by Ford Sisters, Nelson Family, and the Murphy-Nichols sketch, from Zaza to Uncle Tom. The Girl with the Auburn Hair deeply impressed and the singing and banjo playing of Williams and Melburn made the act pleasing. La Vine and Leonard's automobile act went well.—Frank Dunn is filling a long specialty at Jack's with his trap specialty. —O. L. COLBURN.

BOSTON, MASS.—Richard Golden in Old Jed Purdy in Boston, supported by his co., heads the bill at Keith's Vaudeville. The 12th Ward, Leon Keaton, Mason-Keefer co., George Wilson, Lucy Clarke, Trovolo, Mlle. Amoros, Tony Wilson, John Le Claire, Pearl Danforth, Ed Gray, the Delvines, Mattie Lockette, Lawrence Crane, O'Rourke and Burrette, Majestic Trio, Leonard and Drake, Charles Edwards, the Pryors, and the burlesques in April Showers.—The Imperial Burlesques are at the Lyceum.—The Bon Ton Burlesques are at the Palace.—At the Columbia the Wine, Woman and Song Burlesques appear.—At Austin and Stone's the engagements are Josephine Larotte, Innal, and Roberts, Byron C. Smith, Little Frank, and Mont St. Pierre, Brady Lake, Tom Killeen, John Earle, Tom Pryor, Benedict and Powell, Marie Glenn, Anna Dixon, Alice Thornton, and May Morris.—Items: B. F. Keith has sailed for Europe accompanied by his wife, for a short trip.—Fay Templeton will not play her vaudeville engagement at Keith's in May.—A. B. White, manager for Austin and Stone's, received a pretty locket watch chain last week on his birthday, the presentation being made by Lew Benedict on behalf of the stock co.—The "Dida" and

"Deda" rival mysteries, have reached the courts. Last week, for the concluding nights of the "Dida" illusion at the Empire, the trick was done without the use of a name. The case came up in court here to day after the engagement was over.

JAY BENTON.

ST. LOUIS, MO.—At the Columbia last week McIntyre and Heath succeeded in "turning 'em away" at every performance. Their new version of an old sketch was not needed to hold attention; the old one would have sufficed quite as readily. For the week of 3-9 the Columbia has acts by Robert Hillard and co., Alcide Capitaine, Foy and Clark, Binns, Binns and Binns, A. O. Duncan, Phyllis Allen, and Germon, Allen and Delmain, Lester and Monte, Dacey and Chase, the Wilsons, and the king drome. The Columbia is not suffering on account of either the weather, the penitentiary season, or any other cause. It is just keeps filling up each week without let or hindrance. Its clientele is certainly the most faithful in the town.—Edmund Hayes in A Wise Guy scored a big hit at the Standard last week. The offering was a little different from the usual run of things, but the patrons took very kindly to it. For week 2-8 the Fay Burlesque co., with Louise Dacre, Kitty Bingham, Faust Trio, and a dozen other good things in the olio. A sketch can be seen at the Standard.

DETROIT, MI.—The Fay Burlesque while on Sunday matinee. The vaudeville features are much better than those usually offered, and perhaps for this reason the Standard maintains itself so easily in the good graces of its profitable patronage.

J. A. NORTON.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, mgr.): At the head of the bill March 27-1 were the Six Musical Cutties, who scored a big hit. Following came the Zancias, Charles Bradshaw and co., and Lewis McCord and co. All were splendidly received. Other pleasing specialties were given by Mlle. Amoros and Charlotte, George Wilson, William H. Windom, Estelle Wordette and co., Tony Wilson and Heloise, Lucy Clark, Herbert and Ford, Ellen Richards, and V. P. Woodward. Big business.

3-8: Valerie Berger and co., Imperial Japanese Girls, Delvin and Stetson, etc.—Weston-Raymond (George H. Battcheller, mgr.): The Bon Ton Burlesques played to good houses 27-1. The opening performances brought out a protest from Manager Battcheller and Chief of Police Matthews and the show was "cut" considerably. Manager Battcheller will not stand for some things that some burlesque people attempt here. Irwin's Big Show 3-8.—Park (Walter J. Plummer and Co., mgrs.): This house reopened 27 under new management, vaudeville being given four times a day, with prices at 10 and 15 cents. The opening performances were well attended and a good bill was given by Harry La Marr, Roys and Roberts, Briggs and Hazard, La Belle, D'Esmond's Operatic Duo, and Latimore and Leigh. Marie Jansen heads bill 3-8.

HOWARD C. RIPLEY.

PHILADELPHIA, PA.—At Keith's 3-8 are the Zancias, Blind Tom, Smith and Cook, Mr. and Mrs. M. N. Bayes, Leigh Brothers, Delmore and Campion, Onida, Helman, Earl and Wilson, Chino and Casals, Two Ashtons, biography, Business Large.—The Bon Ton with continuous week 3 has Gray and Graham, Scanlon and Stevens, Armstrong, Alpha Trio, the Harrigans, Kennedy and Jones, Rena Arnold, Belmont, Ben Riggs, and stock features. A clean programme, highly appreciated, to good business.—The Trocadero presents the Rose Hill English Polly co. Uniform excellent patronage.—At the Lynn Miner's Chamberlain Burlesques are headed by Edward Law and Wood's Trio; William F. McAdam, 10 Empire (Frankford); William F. Allen, manager, has booked the Innocent Maids 5-7.—Arch Street Museum week of 3 has Osaka's Japs and others.

S. FERNBERGER.

HARTFORD, CONN.—Poll's (S. Z. Poli, prop.): Louis Kilby, mgr.): Average big attendance week of March 26; Bill included Les Olonas, Hal Merritt, Ten Brooke, Lambert and Ten Brooke, Dolan and Lenhart, Hoey and Lee, Casting Dunbars, and Dorothy Russell.—Items: After the matinee 25 Frederick C. Curtis, the popular treasurer, who is about to sever his connection to engage in legerdemain under the name of Curtis, was on behalf of his old haunts, presented with a handsome silver loving cup, which was engraved "To our friend, Frederick C. Curtis, retiring treasurer, from the boys at Poll's, Hartford." Fred Nibley made the presentation at poll's.

WILLIAM CRASTON.

SAN FRANCISCO, CAL.—At the Orpheum March 19-26 McMahon's Minstrel Maids and Water-melon Girls, West and Van Sien, Sailor and Bartender, Clayton White and Marie Stuart, the Boltons, Borani and Neyaro, Murphy and Frances, Willy Zimmerman, and pictures.—At the Orpheum 10-26, Mr. and Mrs. John T. Clark and co., Henry Olive, Foy and Allen, Gamilla and Form, Mabel Lamson, Charles Binney.—Fischer's 19-26: Continuous vaudeville.

OSCAR SIDNEY FRANK.

CINCINNATI, OH.—Camilie D'Arville was easily first in the Columbia bill March 26-1, rendering her songs delightfully. The Kitamura Troupe had a wonderful turn, and Mr. and Mrs. Alfred Kelcey had an admirable little playlet called In Trust. Others were Charles F. Semon, McCue and Cahill, Carlo's dogs, McAvoy and McIntyre in a black-face act, and Armstrong and Holly in the Expressman.—Fulton's Jolly Grass Widows crowded the People's 26-1.

H. A. SUTTON.

NEWARK, N. J.—Proctor's: March 27-1: Navajo Girls, Felix and Barry, Edna Luby, assisted by Mary Warren and Charles Deland, in a comedy entitled Venus; the Escamoles, Two Peck's, Gregory and Wood, Josephine Gasparini and "nick" Rae and Benedict, Bally and Fisher. Excellent houses. At Walmers' The Crackerjacks pleased large audiences. Rents-Santley co. 3-8.

GEORGE S. APPLEGATE.

WASHINGTON, D. C.—The bill at Chase's 3-8 presents Kelcey and Shannon, Charles T. Aldrich, Burton and Brooks, C. Mildare, Loney Haskell, Burton's dogs, and Potter and Hartwell, Carlotta comes 10.—The Cherry Blossoms Burlesques is the attraction at Kerman's Lyceum, where business keeps up to high water mark. Carr's Thoroughbreds 10.

JOHN T. WARDE.

TOLEDO, OH.—Arcade: Week of March 26: McWatters, Tyson and co. were the headliners. The Jackson Family did some very clever bicycling. Eddie Gifford's sketch, Very Bad Boys kept the audience in good humor. Others were Gilda and Fox, Sewell and Sears, Martine and Balno, the Simpson-Pittman Trio. At the Empire the World Beaters co. packed the house.

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WORCESTER, MASS.—Park (Al T. Wilton, res. mgr.): Week of March 27-1: Joe Flynn, Georgia, Keno, Walsh and McNamee, and Mrs. Howard Truesdell, George and Harrington. Four American Trumpeters. Mr. and Mrs. Harry Gordon. Excellent business. Week of 3: Delta Fox, Treloar, McIntyre and Rice, Jack Irwin, Herbert Walls, Press Eldridge.—Items: S. Z. Poli has been in town for several days and has purchased from the Crompton and Taylor interests buildings at 34 and 36 Front Street, where he intends building a \$250,000 theatre. Work will begin soon.

NEW BEDFORD, MASS.—Hathaway's (Theodore B. Baylies, mgr.): The professional debut of Mary Goggin, New Bedford's beautiful young blind singer, was the most interesting local event of the vaudeville season. Miss Goggin has a remarkable voice and has had excellent training. Others for week of March 27 are Tom Nawn and co., Magnifici Family, Jack Thee Trio, Pied and Maledy, Owley and Randall, and Trovillo's Breathing room.

LANCASTER, PA.—Family Theatre (Edward Mozart, mgr.): Very large houses ruled March 27-1 and the following bill proved pleasing: Barr and Evans, Charles and Minnie Burroughs, Phil Morton, P. C. Slator, Rochefort and May, Eddie Cassidy. For 3-8: Smith, O'Brien, Erle and Leo, Saona, Delmore and Darrell, Don and Mae Gordon and Eddie Cassidy.—Items: Manager Mozart celebrated his wedding anniversary by banqueting the co. 23. He received a number of fine presents.—Guy L. Wonders, treasurer of the Family, returned home 23 after making a circuit of the theatres managed by the Penn Theatre Co. of this city.

WORCESTER, MASS.

Poughkeepsie, N. Y.—Family Theatre (E. B. Sweet, mgr.): The theatre, formerly Kirchen Hall, has been leased by Morris and Kastenstroth, who have installed E. B. Sweet for thirty years past manager of the Collingwood Opera House, this city, as resident manager. They purpose offering clean vaudeville at popular prices, and the bill March 27-1 includes Haight and Dean, Harry Wardell, Millership Sisters, Marshall, Rado and Bertman, moving pictures and illustrated songs, that were well received in former seasons. Should the experiment prove successful extensive alterations are contemplated during the Summer, converting the present hall into a theatre seating 1,500 people, with alcoves and galleries.

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PEORIA, ILL.

Portland, Ore.—Grand: James Keane, Mr. and Mrs. J. T. Powers, Ted E. Box, the Lucados, Prentiss and Buckley, Dealey and Shean, Alf Bonner.—Baker: Walsh and Leon, John P. Brace and co., Van, Pearson and Pearson, Orneldo and Chappelle, Jean Wilson.—Star: Shenk Family, Burns and Washburn, the McCarvers, Claudius, Maude Carter, Roscoe Arubuckle, Ricardo Ruiz.

JOHN F. LOGAN.

Worcester, Mass.—Park (Al T. Wilton, res. mgr.): Week of March 27-1: Joe Flynn, Georgia, Keno, Walsh and McNamee, and Mrs. Howard Truesdell, George and Harrington. Four American Trumpeters. Mr. and Mrs. Harry Gordon. Excellent business. Week of 3: Delta Fox, Treloar, McIntyre and Rice, Jack Irwin, Herbert Walls, Press Eldridge.—



Barry Scanlon, the baritone, now playing numerous club dates, is featuring with much success "Pal of Mine" and "Honey, I'm Waiting," published by Lee Feist.

Dorothy Russell scored an emphatic success at Keeley's Theatre, Brooklyn, recently, with Joseph E. Howard's new waltz song, "Julie Dooley."

Charles Hoy has made a special feature at the Crown Theatre, Fort Worth, Texas, of Arthur J. Lamb and S. R. Henry's new ballad, "When the Harvest Moon Is Shining on the River." It is also being featured with success by the Messenger Boys' Trio.

"Do Dron In, At Dew-Drop Inn," the new waltz song by Boyle Woolfolk, is proving a winner with the following well-known performers: De Vean Twins, Collins and Hawley, Billy Helms, La Vardo and Hurd, Castleton and Stuart, and a host of others.

Many singers write the Golding Music Company that they are having immense success with Austin Walsh's new ballad, "I Never Knew." This is one of the pretty ballads of this season and has found a place in some of the very best acts.

Toby Claude, of a Chinese Honeymoon fame, and well known throughout the country, is featuring Taylor and Ramsay's "Tommy" with gratifying results.

Holcombe, Curtiss and Webb, at Pastor's last week, sang Ed S. Brill's "Ma Lady Moon" with success.

Parke Hunter, banjoist, continues to use "The Sweetest Girl in Dixie" and "The Gondolier" to numerous encores. Published by Jerome H. Remick and Company.

The Tolbert R. Ingram Music Company, Denver, are well pleased with the way their new song, "Nita," is selling throughout the West and South.

Adamini and Taylor at the New York Theatre last Sunday evening made a special feature of "Karama," published by Lee Feist. It was well received.

George Evans, who, in conjunction with Ben Shelds, wrote "Come Take a Trip in My Airship," has just completed another waltz song entitled "Waltzing with the Girl You Love." He is having immense success with the new song wherever he sings it.

Edith Gerrington, one of the stars in Smiling Island, a comic opera, now enjoying an extended run in Chicago, is featuring three of Joseph W. Stern and Company's songs, which contribute a great degree of success to the production. The songs comprise "Black-eyed Susan," a new number by Cole and Johnson; "Any Old Tree," a song satire by Dick Temple, and "Dingle Dongle Dell," by Clare Kummer, composer of "Egypt."

Ethel Robinson, coon shouter, who is the recipient of numerous encores singing "I Ain't Got No Money" and "Does This Train Go to Heaven?" is being ably managed by Alice Jennings. Published by the Theatrical Music Supply Company, 44 West Twenty-eighth Street, New York.

Nearly every orchestra leader in the city has placed in his repertoire "Slippery Day," the new novelty two-step published by Golding Music Company.

Grace Mantell is featuring Taylor and Ramsay's "Tommy," among others. She reports success also with "Sylvie." Both are published by G. W. Setchell, 39 West Twenty-eighth Street, New York.

The most successful numbers in A Hot Old Time company at the Murray Hill Theatre last week have proved to be "Heroes That Wear the Blue," "Miss Katy Did," and "The More I See of Other Girls the Better I Love You," all of which are published by Ed S. Brill, 43 West Twenty-eighth Street, New York.

"Take Me Back to Tennessee," from Will R. Haskin's catalogue, is being featured by some well-known singers with splendid results. Another song from this house, "Let's Play a Game of Soldier," a march song, is fast becoming popular.

The Theodore Morse Trio, touring the Keith Circuit, continue their success with "What the Brass Band Played," "Good-bye, Sis;" and "Make a Fuss Over Me." They are the authors of the above songs and have added a number of local topical verses, which never fail to score.

One of the recent headline acts to add "Honey, I'm Waiting," to their act is the Twelve Navajo Girls, who are playing the Proctor Circuit.

"Farewell, Sweetheart May," Charles K. Harris' new march, the soldiers song, proving to be another "Break the News to Mother," by the same author.

At Terrace Garden, during the performance given by the Ensemble Club, this song was introduced with colored illustrations, which were taken especially in Texas. Each slide was enthusiastically received, the entire audience joining in the chorus.

Mrs. Thomas Q. Seabrooke will assist her husband in the sketch he is to present in vaudeville shortly. During the sketch Mr. Seabrooke will sing "An Irish Indian," a new comic song by Benjamin Haggard Burt, while Mrs. Seabrooke will sing "Dingle Dongle Dell," the new song success by Clare Kummer.

The Messenger Boys' Trio scored a big success at Pastor's singing "Her Boy in Blue" and "Down on the Amazon," a new jungle song. Four encores went to their credit. Published by the Theatrical Music Supply Company.

"What's the Matter with the Mail?" the new comic song by Fred J. Hart and Percy Wenrich, has established a large following among some of the best known acts in vaudeville. The song, novel in verse and melody, is highly approved wherever sung and is making rapid strides toward popularity.

Tascott continues to successfully feature Sterling and Von Tilzer's coon song, "Abraham." Published by Harry Von Tilzer, 37 West Twenty-eighth Street, New York.

Floyd Foster is featuring exclusively the following Satchell publications: "Tommy," "Face in the Firelight," "Songs of Other Days," and "Sylvie." She reports much success with this quartette.

Matt Healy, with his quartette at the Dewey Theatre last week, featured Ed S. Brill's "Ma Lady Moon." He says it is the best encore bringer they have ever used.

Jack O'Toole, who is singing illustrated songs in the leading theatres of the West, writes that he is meeting with much success with "Way Down East," "Pal of Mine," and "He Was a Private, That's All," all of which are published by Leo Feist.

The musical director of Nat W. Wills' Son of Rest company, Max S. Witt, is the composer of the musical numbers in the production "Three of Us" songs, "Please Do You Love Me?" and "Rowing in the Gloom," and "General Four-Flush"—have proven to be the most successful and as the company has played the principal cities in the entire country, their popularity has been universal. Mr. Witt will write the score for a comic opera in which Mr. Wills will star next season and which will be published by Joseph Stern and Company.

Carl Hand, musical director with the Rose Hill Folly company, reports success with the two new numbers from the Jerome H. Remick catalogue: "In the Shade of the Old Apple Tree" and "Farewell, Mr. Abner Hemmingway."

"Alone" and "On the Farm in Old Missouri," two numbers from the Continental Music Company's catalogue, are enjoying a steady advance. The slides to the latter song, which are very beautiful, have been the subject of much favorable comment wherever displayed.

The following songs are the reigning successes of the Charles H. Hirsch catalogue, written by Mr. Harris and his staff of composers: "I'm Trying So Hard to Forget You," "Waltzing with the Girl You Love," "Sweet Maid Divine," "Why Don't They Play with Me?" "Down in the Vale of Shenandoah," "Farewell, Sweetheart May"; "Just a Gleam of Heaven in Her Eyes," "For Sale, a Baby"; "I've Got My Fingers Crossed, You Can't Touch Me"; "Sweet Sana-o," "You're the Sweetest Flower That Grows in Tennessee," "I'm Going to Leave You," "Morning When the Church Bells Ring," "Nobody But You," "Come, Take a Trip in My Airship"; "Albany," and "Jim Badger."

Eugene Ellsworth's Filipino Intermezzo, "Luzon," continues to win praise from orchestra leaders. The evidence of this is found on programmes of most of the high class orchestras.

Elsie Janis, the popular singing comedienne, was a special feature at Hammerstein's Victoria, New York; recently. Her rendition of "In the Pale Moonlight" was novel and very well received. This song is published by Joseph W. Stern and Company; also "Fishing," another song Miss Janis has sung with success.

The Four Connollys, a popular singing and dancing act in vaudeville, are featuring a medley of "Billy" and "Honey, I'm Waiting." The act consists of three sisters and a brother, and their singing and dancing has won them many new admirers.

"The Girls of Our Department," by Dowling and Doda, is a new march song just published by the Theatrical Music Supply Company, and has already been placed with many of the coming Summer companies. It is something new in the march song line and will appeal to the great army of shop girls throughout the country.

Lyndale Allison is singing "Come Kiss Yo' Mammy Good-night," a new and charming coon lullaby published by George W. Setchell.

Floye Reddidge, whose work has won the recognition of vaudeville managers on the big circuits, has featured two of Joseph W. Stern and Company's songs—namely, "Dingle Dongle Dell" and "Pretty

MUSIC PUBLISHERS.

LAURA BENNETT

Successfully featured in

On The Suwanee River

Featuring successfully

"Honey, I'm Waiting"

The famous Ethiopian serenade

By Felix F. Feist and Ted S. Barron.

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LEE OREAN SMITH

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In answering these advertisements please mention THE MIRROR.

ENGAGEMENTS.

Engagements made by the Actors' Society of America, from March 18 to 24: Charlotte Huntington, for vaudeville; Madge Olinger, for the Columbia Theatre, of Brooklyn; Herbert Prior, for Siberia; Amos Dasher, for Eddie Foy; Frank Sheridan, for the Imperial Theatre, of Providence; William Short, D. J. Sullivan, for De Deyn and Huntington, and Louis Von Wethoff, for vaudeville.

"Let's Play a Game of Soldier," published by William R. Haskins, is one of the successful march songs of the season. It has become a favorite with singing acts that require a march song.

Allen May is using with colored illustrations three of the Harris publications—"I'm Trying So Hard to Forget You," "Down in the Vale of Shenandoah," and "Why Don't They Play with Me?"

James B. Bradley, of Dockstader's Minstrels, is featuring with success Charles K. Harris' new descriptive ballad, "I'm Trying So Hard to Forget You," with quartette arrangement.

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Engaged through Matt Grau's Agency, week of March 20: Al L. Gooch, Charles Cummings, and C. D. Nelson and wife for Olympia Opera Company; Charles Candee (musical director), Giulia Baker (soprano) and sixty-five chorus, for William A. Brady's Ali Around Chicago company; William Morrow, for Bunch of Keys company; Miss Madison, Miss Wellington, Maud Poole, Percy Williams, and Blanche Seymour, for Isle of Spice company; Kitty Reiter, Jeanette Drusse, and Amy Leslie, for Fisher and Ryley's San Toy company; Sadie Weston, Harry Lyons, Almeda Porter, Helen Kerr, and A. J. O'Kane, for the Flora-dora company.

Frank V. Hawley has renewed his contract for another three years with Percy G. Williams, and will handle the Four Mortons next season.

Ben Mears, for Robert B. Mantell.

Albert Hart, by Thompson and Dundy, for A Yankee Circus on Mars, at the Hippodrome.

Emily Wakeman, Ada Gilman, John Flood, and J. Ferguson, for the principal roles of A Case of Frenzied Finance, to be produced by William A. Brady in the Savoy Theatre April 3.

Kathleen Taylor, as ingenue and soubrette with the Tratt Stock company, which opens its Summer season April 24 at Stamford, Conn.

Clementine Barkland closed with the Harry Davis Stock company of Pittsburgh March 25, and has been engaged by William A. Brady for the support of Robert B. Mantell for his Spring tour.

J. Blaire Glick, by Walton Pyre for A Fool and His Money company, to play Baron Von Hinkelwitz.

Clara Bloodgood, to assist Arnold Daly at the special matinee performances of the Bernard Shaw double bill. She will appear in the leading part of How He Lied to Her Husband. This comedy will be presented in the Garrick on the afternoons of April 3 and 10 in conjunction with The Man of Destiny.

Edwin Mackay, by Frank McKee, to support Mary Manning in Nancy Stair. He took Robert Loraine's place.

Harry W. Reid, late with The Middleman, has joined Ghosts.

Vesta Stanton, who played Mirandy Hopkins in The Billionaire, is now playing the leading character part in The Burgomaster.

Louise Willis, specially engaged for the role of the flirtatious widow in The Prince of Pilsen, which returns to the New York Theatre April 3.

H. Hofsepian, as leading man for the Tratt Stock company, Stamford's first permanent stock company.

Charles E. Bloomer, for the Buffington Stock company at the Bijou Theatre in Fall River, Mass., opening Easter Monday in The Christian.

Augusta True, for Estrella in Arizona.

Josephine Sherwood, who is playing ingenue and soubrette roles at the Grand Opera House, New Orleans, has been engaged for the Summer season at the Gem Theatre, Peck's Island, Md.

Stella Hammerstein, by Frank Carson, for an important role in a new comic opera, which will be produced soon at the Strand Theatre in London.

For the Squaman: William Faversham, Selene Johnson, Mabel Morrison, Ada Dwyer, E. J. Ratcliffe, Theodore Roberts, Cecil Ward, Elmer Grandin, Jefferson Lloyd, W. S. Hart, Arthur Henry, Lillian Mainwaring, Helen Macbeth, Fred Widdecombe, William Evill, Albert Cowles, Villa Fluegrath, Albert Barney, Buchanan, William Harley, Emmett Shaeckford, Estelle Arthur, Charles Chappelle, W. H. Hardy, M. L. Lewis, Frederick Watson, and Charles Smart.

Dorothy Maynard and Edith Bell, for Who Goes There.

Anthony Andre closed a successful season with Pretty Peggy March 23 and was immediately engaged by Porter J. White for Mephisto in Faust, for the balance of the season.

Thorold Broadbent has been lent by Henry B. Harris to Fred G. Niblo to produce his new musical comedy, Simple Simon Simple, which will go on at the Park Theatre in Philadelphia for a Summer run.

John Gorman, to play Chris Hazy in Mrs. Wiggin's The Cabbage Patch, for the balance of this season.

Mr. and Mrs. Wilbur Higby (Jessie Arnold), who for the past three weeks have been playing the two leading roles in Charles H. Yule's Way of the Progressive, have resigned from that company and accepted engagements with the Trouton Theatre Stock company in Trenton, N. J.

Frederic Sumner closed with Mary Manning April 1 and goes to San Francisco for a twenty weeks' stock engagement at the Grand Opera House.

James Neill, for Dazzle in the revival of London Assurance.

Laurence Dunbar, especially engaged to support Ben Greet during his three weeks of Shakespearean repertoire at the Studebaker Theatre in Chicago.

MUSIC PUBLISHERS.

Chas. K. Harris Herald

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VOL. II. NEW YORK, April 8, 1905. NO. 4

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GRAND OPERA HOUSE (Charles A. Feinler, mgr.): Millard Vaudeville co. closed successful week 25. Real Widow Brown 27-29; good business. Keene 30-1. Gunner's Mate 3-5. Orphan's Prayer 6-8.

FAIRMONT.—GRAND OPERA HOUSE (J. E. Powell, mgr.): Devil's Auction March 23 pleased good house. Marle Walnwright in Twelfth Night 25; medium attendance; fair co. Thomas Jefferson or Rip Van Winkle 27; very good co.; fair house. Joseph Hart and Carrie De Mar in Mama's Pals 31 canceled. Orphan's Prayer 31. Two Merry Tramps 3.

HUNTINGTON.—THEATRE (C. C. Beeber, mgr.): Bennett-Moulton co. closed good week March 25; fair co. Wizard of Oz 27; biggest business of season; receipts over \$1,000; disappointing co. Strollers 31. Hooligan's Troubles, matinee and night 1. Tim Murphy 5 canceled. Lewis Morrison 6. Lord Chumley 7.

CLARKSBURG.—TRADERS' GRAND OPERA HOUSE (L. S. Hornsby, mgr.): Devil's Auction March 22; fair co. to S. R. O. Marle Walnwright in Twelfth Night 27; pleased small audience. Thomas Jefferson or Rip Van Winkle 29. Two Merry Tramps 31. Orphan's Prayer 31. Robert Mantell 3. Faust 4. Al. Wilson 6. Keene (magician) 8.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, mgr.): Kersands' Georgia Minstrels March 24; good business. Wizard of Oz 25; S. R. O. Bennett-Moulton co. opened week's engagement in repertoire with A Daughter of the People to excellent business 27. Strollers 1. Lewis Morrison in Faust 5. Lord Chumley 7. Tim Murphy 7.

PARKERSBURG.—CAMDEN THEATRE (W. E. Kemerly, mgr.): Robert Mantell 3. Lord Chumley 4. Girl from Kay's 6. Louis Mann 7. Chinese Honey-moon 8. Winsome Winnie 14. Al. H. Wilson 17. AUDITORIUM THEATRE (W. E. Kemerly, mgr.): Faust's Minstrels 30. Keene 7.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, mgr.): Quincy Adams Sawyer March 27; fair business; excellent co. Wills Comedy co. 30. Mozart Symphony Club 7.

WESTON.—CAMDEN OPERA HOUSE (George V. Finster, mgr.): Faust March 22; good performance and business. Rip Van Winkle 28; excellent performance, small business. Two Merry Tramps 30.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, mgr.): Dark on account of flood March 20-25.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Jolliffe, mgr.): House dark March 27-1.

WISCONSIN.

WATERDOWN.—TURNER OPERA HOUSE (William Bethke, mgr.): Game Keeper March 28; fair house; pleased. Ellery's Band 1. Hottest Coon in Dixie 6. Mr. Hosmer Stock co. 23. NEWMAN'S NEW THEATRE (E. A. Newman, mgr.): Burlesque Sweetheart 2. Isle of Spice 3. Walton Pyre 5. U. T. C. 9. Crater's Band 13. Howe's Pictures 16. Milwaukee German Theatre co. 23. Holy City 27. For Her Sake 30.

RHINELANDER.—GRAND OPERA HOUSE (Will T. Seeger, mgr.): Merchant of Venice March 21; splendid business; satisfaction. Donna Troy Stock co. 20-25. Plays: Dad's Girl, Lighthouse Robbery, Desperate Crime, Thirst for Gold, Texas Ranger, and Ohio Kid 23; fair. Walter Pyre 5. Buster Brown 14. Missouri Girl 17. Howe's Pictures 18. Little Homestead 22. Aristocratic Tramp 24. Fatal Wedding 25. Capital and Labor 30.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): Rodney Stock co. March 20-25; fair business. Plays: Lost and Won, For Duty, Love and Honor, Tennessee's Pardner, Royal Prisoner, and Ohio Kid 23; fair. Walter Pyre 5. Buster Brown 14. Missouri Girl 17. Howe's Pictures 18. Little Homestead 22. Aristocratic Tramp 24. Fatal Wedding 25. Capital and Labor 30.

MARINETTE.—SCOTT OPERA HOUSE (D. J. Robson, mgr.): Holy Toity March 11; good co. and house. David Harmon 13 pleased crowded house. Merchant of Venice 24; excellent co.; good house. Howe's Pictures 27 pleased good business. Isle of Spice 28. Mildred Holland 30. Buster Brown 6. Twelfth Night 17.

SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, mgr.): Nannette Comstock in The Crisis March 13; fair business. Isle of Spice 16; good attraction and house. Mildred Holland 20; light business. David Harmon 23; fair. Paul Gilmore in Mummy and Humming Bird 29. Buster Brown 30. Creator's Band 6. Yankee Consul 13.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): Checkers March 21 pleased good house. Bonnie Brier Bush 22 delighted well filled house. Holy Toity 24 drew well and pleased. Ben Greet co. in Merchant of Venice 27 drew large audience.

MERRILL.—BADGER OPERA HOUSE (Will T. Seeger, mgr.): Merchant of Venice March 22; excellent co.; fair business. Walter Fane co. 27-1; opening night, His Lost Daughter; S. R. O.; good co. Twelfth Night 8.

APPLETON.—THEATRE (A. Emerson Jones, mgr.): Sheriff Holmes March 23; fair co. to light business. U. T. C. 24 to packed houses. Josh Spruce by 24; good business. Howe's Pictures 30. Isle of Spice 2. His Highness the Bey 5. Buster Brown 8.

GREEN BAY.—THEATRE (John B. Arthurs, mgr.): U. T. C. March 22; capacity. Mahara's Minstrels 23; fair house; excellent co. Howe's Pictures 24-26; excellent business; fine co. Howe's Pictures 28. Isle of Spice 20. Mildred Holland 31 (return).

JANESVILLE.—MYERS GRAND OPERA HOUSE (Peter L. Myers, mgr.): Strollers March 21; fair house and co. Uncle Josh Spruce by 23; good house. Holy Toity 25; fair business; ordinary co. Lyceum Stock co. 27-1.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moon, mgr.): Bonnie Brier Bush March 21 pleased fair business. David Harum 27; fair business and performance. Paul Gilmore 30. Earl of Pawtucket 14. The Winnings 9-15.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Peiffer, mgr.): Capital and Labor March 29 canceled. Winninger Brothers' Stock co. opened week 29 in Cleveland; pleased fine business. His Highness the Bey 3. Fool and His Money 10. Victor Band 15.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williamson, mgr.): Sign of the Four March 22; good house. U. T. C. 23; good houses. Howe's Pictures 26; house crowded. Isle of Spice 1. Fool and His Money 2. Mildred Holland 3.

WAUSAU.—GRAND THEATRE (C. S. Cone, mgr.): Walter Pfeifer co. March 25-26. Plays: Dixie Girl, Czar's Dominion 27; pleased. S. R. O. Florence Courtney Stock co. 27-2. Plays: Sign of the Four and Courtly Stock co. 28. Excellent co.; good house. Dr. Jekyll and Mr. Hyde; excellent co.; good house.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, mgr.): Capital and Labor March 29 canceled. Winninger Brothers' Stock co. opened week 29 in Louisville; pleased fine business. His Highness the Bey 3. Fool and His Money 10. Victor Band 15.

BARRIE.—GRAND OPERA HOUSE (John Powell, mgr.): Marks Brothers March 27-1 opened to capacity. Sweet Clover 4. Bonnie Brier Bush 10.

BRANTFORD.—STRATFORD'S OPERA HOUSE (G. C. Johnson, mgr.): Dora Thorne 6. Bonnie Brier Bush 8.

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